

# THE ETUDE

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New Joys for the New Year

What Music Means to Me—By Helen Keller

# The Yardstick of American Civilization

Since the dawn of history the extent to which a people participate in music has been, perhaps, the most accurate yardstick of their civilization. Many nations have produced great composers and great musicians whose inspirations, more often than not, came from the patronage of the art by the fashionable and wealthy rather than from the natural desire of a people to understand and use a form of expression that raises the soul and spirit above the common level. This very patronage of music and musicians by the select classes reflected a yearning for something which is not to be found in painting or architecture or in the printed word. For in music the creations of the great can be recreated by countless others. The masterpiece of a Raphael can only be admired; the masterpiece of a Beethoven can actually be performed.

America is the greatest musical nation in the world, not so much in the acclaimed achievements of a few great composers and musicians as in the daily participation in music—the actual performance, good, bad and indifferent, if you will—of its millions of people, old and young, in homes, in the primary schools, in the high schools and in colleges. There are more pianos in use in this great democracy, per thousand of population, than in any other country in the world. More pianos are made here annually, more are sold to a people whose state of civilization is the highest ever known; for civilization is measured, not by the conspicuous achievements of the few, but by the state of living and culture that prevails

with the many, in farm homes, in cottages, in modest apartments, as well as in mansions.

In Genesis iv. 21, we are told that Jubal (ninth lineal descendant of Adam and Eve) was the father "of all such as handle the harp and organ." In the history of every people since the beginning of time as we know it there are references to music and musical instruments. Music meant *something* in the life of every people, even the savages, long before there was a telegraph or a telephone pole or a railroad track or an automobile—perhaps even before there was a wheel! It has remained for the people of the United States, however, to democratize music, to use it in their daily lives, not for remuneration or glory, but for the inspiring, soothing and curative influence of this most popular of the fine arts.

In times of national emergency music takes on greater importance as the most potent and economical morale building avocation available to every man, woman and child in America. "Only when man plays is man truly man," concludes a great poet.

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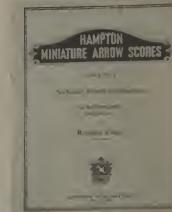
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# She "Delivers the Goods"

*By Blanche Lemmon*

AS A CHILD, MARY VAN KIRK with her two brothers and mother, spent evenings playing the violin, the family's sole musical instrument. Listening to fine records—Kreisler's and Schumann-Heink's and other artists—Mary formed the opinion that the most wonderful thing in the world would be to play the violin, to play it as superbly as did Fritz Kreisler. One night she decided to find a way to get a violin so that she could learn to play too.

She was a sturdy built. In a red wagon, she often cruised up and down Thayer Street in Akron, Ohio, where she lived. And for some reason, strength and the red wagon suggested to her mind establishing an ice route, although there was no precedent for such action on the part of a girl. Supplying nearby homes with ice, Mary figured, would be a good way to earn some money; and the only way of getting a violin just then was to earn one herself.

Ice proved to be heavier than she had supposed. However, having obtained customers by promising expert service, Mary was not to be thwarted by what at the outset seemed to be an insuperable obstacle. After a bit of persuasion, the man at the ice house cut those fifty pounds free in two, then she was able to manage the deliveries. That summer lingers in her memory as a particularly hot one—one in which she did a lot of perspiring. But in spite of heat and effort she delivered the goods.

#### A New Business Venture

Before she had money enough for her violin, however, cold weather came and the ice business dwindled. Some other scheme was necessary. She decided that selling newspapers would be an all-season business which would rapidly increase her savings. This work proved easier; but her feet found the route long and wearisome. To lighten her labors, Mary sang at her tasks, earning for herself the nickname "Sunny Mary." And customers must have liked her lusty song as well as her service, for Christmas Eve found her returning home with a red wagon heaped with their gifts. She also returned on that momentous night with something that made her Christmas a jubilant one: money enough at last to buy her violin.

She welcomed the hours of persistent work and the Saturday morning lessons. She could see the mocking faces of her brothers peering from unexpected places during her practice. By the time Mary reached high school she could play well, not exactly like Kreisler, of course, but well enough to be admitted to the high school orchestra. She could sing well enough to become a member of the Freshmen Chorus. The director of the chorus called on her parents to voice his enthusiasm and to urge them to send her to a singing teacher. They took his words seriously; in fact everyone who heard her rich contralto voice took it more seriously than Mary did, until, to her "amazement," as she phrases it, she won a prize: a voice scholarship to the National Music Camp at Interlochen, Michigan.

She was not able to make use of the scholarship because her family could not afford to pay the hundred dollars living expenses at camp, but this success cheered her ideas and her dreams completely. She began to listen to her voice, realizing that people might be right, and that what the director he said was true: there were not many fine contralto voices. Dreams of violin playing, at least concert-violin playing, faded and grew hazy. Then came dreams of singing operatic roles.

As high school days drew to a close, Mary thought, as every high school senior does, about what she would do after graduation. She had no money for further education; what she accomplished from now on must be, as her voice had been, the result of her own endeavors. Many of her friends could plan whatever vocational training they wished and their funds were adequate to meet those plans. But her future was a problem. Her singing teacher, the man who had liked her voice so much that he had made lessons possible for her on a scholarship basis, felt sure he knew the only logical answer for such a girl with such a talent as hers, and that was a career of song. Why not, he suggested, make application for a voice scholarship at Oberlin College?

#### A Career Begins

With Mary, competitions seem to be synonymous with success, and so her next work was done in Oberlin, Ohio, and from there, after two years, she went to Cleveland to study for four years at the Cleveland Institute of Music under the school's finest teachers. With no assets except ability, health, and capacity for work, Mary Van Kirk won for herself the very things she had most hoped for when she left high school: six solid years of music study, and, meanwhile, a place in the Metropolitan Opera Company, a lofty spot which no singers attain. At twenty-four, she had won first, semi-final, and final Auditions of the Air, which gave her membership in the highest ranking opera company in the world.

"It is due to the kindness of people," Mary says of her spectacular success, because she was aided by the Ranney Scholarship Fund of Western

Reserve University, the Voice Scholarship at the Cleveland Institute, and the Knight Memorial Fund sponsored by the Akron *Beacon Journal*. For years upon end, people have tried to buy musical success only to find that success in this field just cannot be purchased; it must be won. Scholarships can help young artists to take lessons, funds can enable them to live, can even, in certain cases rent halls so that they may make known their abilities, but right there its influence ends. To those artists who have within themselves the power to rise to musical heights the critical and exacting musical world pays its tribute and extends its patronage warmly; those who do not possess this power have never succeeded in buying that tribute or that patronage. Mary's achievements tell the real story. Honors such as she has received are due practically to her own ability.

During her years of study at the Cleveland



MARY VAN KIRK  
She sold ice and newspapers to help get a musical training

Institute, Mary sang in Old Stone Church as soprano soloist. Her first professional appearance was at Chautauqua where, in 1938, she sang "The Messiah" with the Chautauqua Symphony Orchestra under the direction of Albert Stoessel. Prior to that engagement, she had appeared in operas there. During the past two summers she has been a student at the opera school at the Berkshire Festivals. Her great opportunity came in the fall of 1940, when she sang in the Northeastern Ohio Metropolitan Opera Auditions of the Air, and won, with two other Ohioans, the privilege of going to New York to appear on the Sunday afternoon Auditions of the Air. She sang in the semi-finals and later, at the finals, Mary Van Kirk was one of three winners. She was presented with a check for a thousand dollars, a plaque, and a Metropolitan Opera Company

#### The Magic Portals Open

The aria that won for her, in the final audition, was Erda's warning to Wotan from Wagner's opera "Siegfried." Mary found it very exciting to go to the Metropolitan Opera House and to be shown the elevator by which (Continued on Page 67)

# Friendship and the New Year

#### "HAPPY NEW YEAR!"

WE hope that everyone of our readers will have as much happiness as possible packed into the twelve months of 1942. We of THE ETUDE and the Theodore Presser Company, and its associated companies, value the friendship of every reader because we know that it is only through these friendships that the wide success of THE ETUDE has been possible. The main source of circulation building in THE ETUDE has always been "word of mouth" advertising. Some of our friends have been subscribers since 1883, when the first ETUDE was issued, and they point with pride to a collection of ETUDES which they have been making for the fifty-eight years. Imagine! Fifty-eight years! Do you wonder that we hardly know how to answer letters coming from friends and patrons for such a length of time? We usually assure them that thousands of youths the world over are carrying on THE ETUDE enthusiasm as they did in past years. To all, then, young and old, we shout as loud and as gladly as print can shout, "Happy New Year!"

Literally millions of fine friendships have sprung from the widespread interest in music, the world language. It

following the broadcast, "What are the nations represented in this group?" There were young people of old American stock and children whose parents or grandparents had come from England, Ireland, Scotland, Holland, Belgium, France, Spain, Italy, Russia, Scandinavia, and even China. That is, most of the warring nations of the world were represented. The Director, Lewis Vynner, a brilliant young American, said, "I see why you are asking this question. While the relatives of all these young people are fighting and killing each other, here they are playing together with delight. Oh if we could only have a world symphony in which the nations would play together in profitable unity and friendship! These young people, starting out in life with a common interest in an art with the highest ideals, are making friendships which will last a lifetime."

There are, in our country, several millions of people who, thanks to the labors of our music teachers and teachers in the public school system, have a practical knowledge of music. The interest is growing amazingly every day. The very things that American musicians never dreamed could happen are now realized. Music is recognized at the moment as a vital part of public morale. The music business in many of its branches is knowing the greatest expansion in years. One great department store in the East, which has always done a splendid business in pianos, reports that its sales in August were the greatest in ten years. The whole piano manufacturing industry has made gains of five and six hundred per cent in the last five years. In fact, the ill-advised know-it-alls, who only a few years ago claimed that both the piano and the phonograph had passed into oblivion, now appear in a very absurd



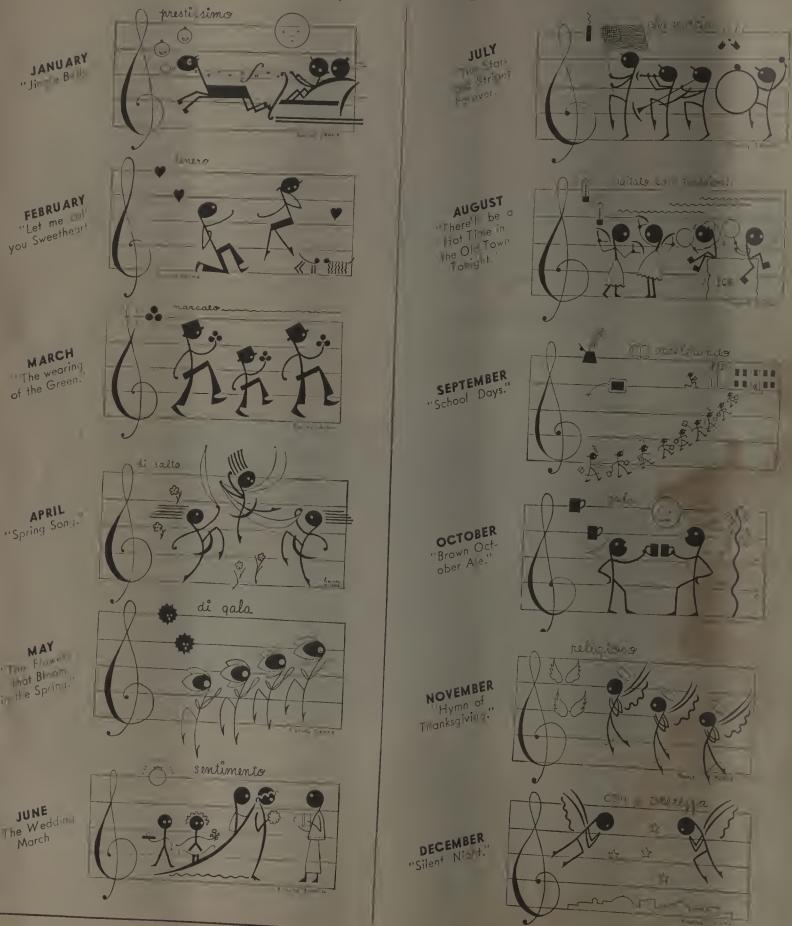
THE JOY OF MUSIC MAKING  
This picture of the splendid National Youth Administration Orchestra of Philadelphia, under the brilliant Lewis Vynner, portrays on the faces of these pupils of celebrated master teachers the beginnings of friendships that last a lifetime.

light, as do those who thought that jazz and swing music would forever eclipse good music.

The president of a large college for women in the South recently told us that he always used to dread the coming of the fall season when the girls brought back their music and their phonographs, and "made the campus sound like

Continued on Page 72

## MUSIC THROUGH THE YEAR

Delightful Musical Notographs  
By HARVEY PEAKE

THE ETUDE

## What Music Means to Helen Keller

From a Conference Secured Expressly for THE ETUDE

By Rose Heylbut

THE NAME OF HELEN KELLER is indelibly written among those of the world's truly great. Born a normal, active child, she was stricken by an illness before she was two years old. In her seventh year, her instinctive need for expression became so urgent that she fell subject to passionate crying spells, the cause of which was apparent but the remedy for which seemed hopeless. Her parents, living in a small town in Alabama, were quite unversed in the special methods required to reach through to the ardent little girl who lacked both the visual and the aural impressions upon which to build normal understanding. On the advice of Alexander Graham Bell, Helen Keller's family applied to the Perkins Institution for the Blind, in Boston. There it was that Dr. Samuel Gridley Howe had devised a means of teaching Laura Bridgman who also was blind and deaf; there it was that a recent graduate of the Institution, Annie Mansfield Sullivan, was recommended to Captain Keller as teacher for his child. Thus began the personal life as well as the education of Helen Keller.

Miss Sullivan—later Mrs. Macy, but best known as Helen Keller's beloved "Teacher"—came to the child shortly before her seventh birthday. She found her an untamed little creature, with only such impressions as she had discovered for herself through her senses of touch, smell, and taste. She began to teach the girl by forming the manual alphabet into her hand and acquainting her with the names of familiar people and objects. The child's first important discovery was that *everything has a name*. Endowed with unusual powers of mind and eagerness of spirit, she absorbed quickly. Soon she was able to read in raised type, to write letters, to express herself not merely in name-words but in fluent sentences, to master an understanding of purely abstract conceptions like love, goodness, and God. When the little girl was ten, Miss Sullivan began to teach her to express herself orally, using her organs of speech to form and utter words she had never heard. But "Teacher" did not stop with the mechanics of education; she gave the child access to the full pageantry of life. On their daily walks through the woods, she opened to her the beauty of nature. At lesson time, she made her aware not merely of the facts of history, literature, and science, but of the indomitable human spirit behind them. And to her tasks, day by day, year by year, the child brought the most indomitable spirit of them all. Under the wisdom and loving-kindness of "Teacher's" guidance, Helen Keller emerged from an imprisoned little organism into a gracious, compassionate woman, of singular intellectual attainments and compelling personal charm. The earthly association of

"Teacher" and her gifted pupil was ended by the death of Mrs. Macy, in 1936. The spirit of Anne Sullivan Macy remains the lode-star of Helen Keller's life.

## A High Calling

After earning the B.A. degree at Radcliffe College, Helen Keller chose as her vocation the improvement of conditions among the handicapped, and many of our present reforms in the care and education of the blind and the deaf are the direct results of her tireless efforts.

Upon meeting Helen Keller, one is conscious first of her radiance and charm. She is vitally alive. Her handclasp is warm and eager. Her ready smile gives evidence of the innate sympathy with life and human beings that is the essence of rich living. Although the range and scope of her interests are astonishingly wide, she is anything but a blue-stocking. She has a sparkling sense of humor, and enters zestfully into conversation. She hears either by lip-reading or by manual alphabet. Through words have been conveyed directly to her, she makes an almost involuntary gesture of eagerness and replies in spoken sentences couched in diction of singular aptness and beauty.

In talking with Helen Keller, one is, indeed, aware of a "difference" between her and other people—a difference that lies in Miss Keller's greater sensitivity, her greater awareness of beauty, her richer ability to distill her impressions into their purest essence. Where the average person looks without truly seeing and listens without truly hearing, Miss Keller penetrates straight to the core of her experiences and reaches their basic truth. Not only has she conquered the barriers of darkness and silence for herself but she is able to interpret human experiences for others in terms of a poetic insight granted only to a few.

In the following interview, Helen Keller sets forth her impressions of music. Whether or not she perceives tonal vibrations in the same way that others do, seems less important than the fact that she does perceive them, and that she

accepts them with the deeply sensitive responsiveness that each composer must have desired as the finest haven for his expression. It takes two artists to complete a master work—one to create it, the other to comprehend it; and of the hundreds of professional musicians and connoisseurs, to whom this reporter has talked about music, none has revealed a deeper comprehension of the soul of music than Helen Keller.

"I am very pleased to talk to THE ETUDE. It is a magazine which I have known and admired for a long time. Of especial interest to me have been the occasional articles appearing there, in which blind people tell of the joy that music brings to their lives."

"Music is an important part of my life. It reaches me in a very pleasant way. There are all



Helen Keller with her favorite pet

kinds of vibrations which I recognize easily in the various instruments. The vibrations usually penetrate through the floor and the furniture; if I am in a room in which music is being performed, I feel it through the arms of my chair, through my feet, through my body. If I place my hand upon the instrument, or upon the lips and throat of a singer, the tones of the music reach me in a distinct *forte*. In this way, it is easy for me to distinguish between the different kinds of music. For instance, there is the harp, deep and resonant like the wind in the pines, quite as I feel it when I walk through the woods. The violin has all the beauty of the human voice in it. It is so delicate; its tones range the entire span between joys and sorrows. In the organ I feel the might and thunder of the ocean, as its waves rise and fall and roll away.

"I know if it is dreamy, pathetic, or bright. I know jazz, too—and sometimes I like it! Jazz is an excellent accompaniment for dancing. I enjoy dancing, particularly if I have a good partner. The waltz, I think, is my favorite, though I am

# How Many Music Teachers Have We?

*By Dickson Skinner*

Not averse to the rhumba, either! The rhythm of dance music is so marked that it is easy for me to follow it and keep in good time. But dance music, of course, is quite apart from the tonal splendors of the great master works that penetrate our souls and bring a message of comfort and of faith.

## Favorite Composer

"Of all the composers, Beethoven is my favorite. In the majesty of his utterance, now stark, now tender, one recognizes the voice of all humanity speaking. Especially do I love his 'Fifth Symphony,' because I realize that it is his supreme triumph over deafness. I try not to miss hearing the 'Fifth Symphony.' If it is included in a radio program, I am tempted to leave whatever task I may have before me to go downstairs to listen to it. I am also very fond of Wagner—particularly the scene in which *Brunnhilde* is put to sleep—and of the Russian composers. Tchaikovsky's music wears the color of sadness, it is so full of longing.

"I have had the privilege of having Heifetz play for me; and Caruso sang for me. I shall never forget that. He said he wanted to sing his best for me—a gallant compliment. He chose passages from 'Samson and Dalila,' climaxing the treat with the lament that Samson utters when he has been blinded. Caruso revealed the deep understanding of a great soul as well as the magnificence of a great voice. I was spellbound, feeling a rive of pure beauty flowing into my heart."

"It was also a delight to meet Alec Templeton and to hear him play. He is not only a gifted musician but a poet. He puts his very soul into what he plays. And the ease with which he creates music, playing off his impressions with the same fluency with which another person speaks! He played an impression of me, making the keyboard tell just how I seemed to him. It was truly remarkable. The resulting harmonies embarrassed me, but touched and pleased me, too.

## Music in Nature

"Although I do not play myself, I had a marvelous experience in the Mormon Tabernacle not long ago, when I visited that great church during a lecture tour. The organist kindly allowed me to sit beside him and play upon his magnificent instrument. That is, I struck a few notes with trepidation, feeling that I was presumptuous. But I enjoyed it immensely, and the organist gently said that he would incorporate my notes into a theme.

"Actually, I have been in contact with music all my life—with man-made music as well as with the wonderful music of nature, which reaches me daily in the rustle of leaves, the whirring of birds' wings, and the rushing of streams. As a child, I loved to hear the piano talk. That was even before Teacher came to me. I have enjoyed music ever since. One of my great musical memories is the concert of the NBC Symphony Orchestra, with Toscanini conducting, which I attended. I shall never forget the thrilling sensations I had, sitting there in the full midst of that ringing tide of harmony."

"As regards Miss Keller's visit to the NBC studios, it is interesting to note that her means of listening, through vibrations, and the idea of radio transmission, (*Continued on Page 66*)

Young music students often have only vague ideas concerning time signatures, and where the accent fall in the various rhythms. To clear up this subject and to help these pupils develop a strong feeling for rhythm, the writer suggests a plan which has proved very successful in her class.

Begin the lesson with a blackboard drill on time signatures, and where the accents fall in each of them:



THE ETUDE

The ETUDE prints the following estimates with reservations. While we have no more definite statistics than has the writer of this article, we should say that the number of music teachers in America is far in excess of one hundred and fifty thousand. Our estimates are based upon years of personal contact, travel, correspondence, and general music sales.—EDITOR'S NOTE.

THE LAWRENCE H. SELZ organization of Chicago conducted in 1938 a survey for the National Piano Manufacturers Association, a result of which they arrived at the conclusion that there are 6,282,876 families in the United States in which one or more members play the piano. On that basis they estimate the number of individuals who play at 9,424,014 (one and one-half times the number of families in which at least one individual plays). From reports of instrument dealers and teachers, they estimate the number who play other instruments at 4,350,000, a total of 13,744,014, not allowing for duplications. It seems unlikely that the American Federation of Musicians (musicians' union) has a membership of about 128,000, of whom they estimate that about half would be classified as musicians, for census purposes—that is, they receive the greater portion of their income from work as musicians.

The president of a music publishing firm, who is considered by the Music Publishers Protective Association to be the best authority on the study of "popular" instruments, estimates that there are 700,000 students of the piano accordion and Hawaiian guitar. The Selz estimate is that 2,100,000 play the accordion and guitar. That is a ratio of one student to two non-student players.

Applying that ratio to the estimated number of players of the piano (that is, dividing the number of players by three), we should have 3,141,338 piano students.

The figure made by THE ETUDE, in 1937, showed an average of 17,777 pupils per teacher. Dividing the estimate of piano pupils by this figure, we should obtain an estimate of 176,777 piano teachers.

But surveys made by THE ETUDE found that 42.8 percent of the teachers had less than eleven pupils. It may safely be assumed that, except for a negligible number of high-priced teachers, those with no more than ten pupils are not making their livelihood chiefly from their teaching and belong rather in the class of "pin-money teachers" than in the professional classification. Deducting this percentage of the estimated total of 176,777, we have left an estimate of 101,117 professional piano teachers.

This checks rather accurately with the estimate of Ira Allison, President of the National Guild of Piano Teachers, who says, "I believe

"THE SECRET of correct vocal study," says Miss Roman, "is individual instruction intelligently applied. There is no such thing as a single 'method' of study. No two throats are constructed in exactly the same way; no two pairs of vocal cords respond to exactly the same treatment; and no two singers can be trained according to the same formula. The wise teacher recognizes this fact, and devises for each pupil the course of study best calculated to fit the individual needs of his own voice."

## The Speaking Voice Is the Singer's Guide

"These needs assert themselves at the first lesson in voice placing. Every singer has one note in his voice which is entirely natural to him and upon which he can sing, naturally and correctly, without special instruction. That is the note which should be developed first. That is the note which the teacher should discover, using it not only as a basis for further instruction, but as a guide in determining the range and nature of the voice. How to determine this note? Not by listening to the pupil's singing, but by paying close attention to his speech. Except for inflections of emphasis, a person speaks in a fairly limited range of tone. The tone of his natural speaking voice determines its character; after listening to only a few sentences, we can readily determine whether he has a 'high voice' or a 'low voice.' This same tone determines the range and nature of the singing voice. It is quite possible, of course, for an untrained voice to reach heights or depths of range that are not at all natural to it; sometimes this is done by forcing, sometimes by the application of artificial techniques such as a persistent use of falsetto. For that reason, it is not safe to classify a voice by its singing range alone. The speaking voice, which develops naturally and unconsciously, and which, because of the constant use to which it is put, does not submit easily to forcing, must always be the guide."

"When the natural place of the voice has thus been discovered, the most natural tone should be used as the basis for vocal development. This note, as a rule, will be found in lie in the middle voice. It should be developed first. Then a half-tone of range, in both directions, should be added; then another half-tone. Extremities of range should never be explored until the middle voice is securely placed and easy to work in. At such a time, it will be discovered that the higher and the lower tones fall into place with comparative readiness.

"It is a great mistake to try to develop range before the middle voice (the natural voice) is under secure control. Not infrequently, one hears sopranos whose top notes are shrill, or contraltos whose deep tones seem to issue from a hollow cove. Such tones indicate plainly that the singer has not found her real, natural voice; that she has attempted to 'build range' for its own sake, forcing her notes out of their natural compass for the sake of an effect. The correct placing of the voice is of extreme importance, so that tonal defects of this nature may be avoided in later work.

"Voice placing, actually, consists of two steps. First, discovering the natural voice through speech; and, second, holding it in its natural position through breath control. At first glance, it seems curious that the breath of the singer should be of such vital importance; everyone breathes whether he sings or not; life could not be sustained without a constant supply of air to the lungs. What, then, is so unusual about a singer's breathing? Actually, the singer's method of breathing is the only correct one!

"Every singer has been told at one time or an-

# Building Vocal Surety

A Conference with

*Stella Roman*

Distinguished Rumanian Soprano—Leading Soprano, Metropolitan Opera Company, and the San Francisco Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST



STELLA ROMAN

One of the outstanding debuts of the Metropolitan Opera season of 1940-41 was that of Stella Roman, Rumanian soprano of international distinction. Critics and public alike hailed the vocal surety of Miss Roman's art, the purity of her tone, the breadth of her phrasal tone, the fidelity of her interpretations. Miss Roman was born in Bucharest, where she completed her general musical studies at the State Academy of Music. She has appeared with notable success at La Scala, in Milan; at the Royal Theatre in Rome; at the State Opera in Berlin; in Paris, Cairo, Rio de Janeiro, and at the Festival performances in Salzburg. Scheduled for the honor of opening the Metropolitan Opera season of 1940 in Verdi's "Masked Ball." Miss Roman was detained in Lisbon because of the war and made her initial appearance in New York when the operatic season was half over. Despite the brevity of her season, Miss Roman asserted herself immediately as an artist of first magnitude. The opinions which Miss Roman brings to readers of THE ETUDE are the result of rich tradition plus wide experience.—EDITOR'S NOTE.

other to observe the breathing of a young baby, in order to see what the body expansion should be. Breath supplies the lungs, certainly, but it should never originate there. Chest, or 'top' breathing serves only to tighten up the vocal tract. Breath originates with the strong muscles of the abdomen, but its chief support lies in the diaphragm. Diaphragmatic control—observable in the expansion and contraction of the region just above the waist line—is the key to good singing. When the tone rests upon a column of air which, in its turn, rests upon diaphragmatic support, the vocal tract becomes free, and the tone can be held with but a minimum intake of breath. As in all matters of singing, no one general counsel can be given as to how this support is to be achieved. It is helpful, however, to forget the lungs and think of the diaphragm when supporting breath.

## The Importance of Preparation

"Suppose, now, that voice placement and support are in good order, how can a singer assure himself of producing high notes that are full and free? Here, again, the theory of the middle voice stands him in good stead. The commonest fault of the inexperienced singer is to concentrate on his top notes, attacking them without preparation. The best way to overcome this fault is to realize the importance of working up to high notes from lower tones. The note, before the high one, is actually of greater importance, because it serves as a tonal base. By concentrating upon this lower tone as starting point, the singer works his way freely and easily up to the higher note. If possible, a high tone should never be attacked without vocal preparation from a note of lower range. Certainly this is true in the case of inexperienced singers. Again, the preparation of high notes is greatly facilitated by correct diaphragmatic control. In approaching a high note, prepare (Continued on Page 50)

JANUARY, 1942

# Stage Fright Need Not Be A Bogie!

An Interview with

Louis E. Bisch, M.D., Ph.D.

Distinguished Psychiatrist  
Author of "Be Glad You're Neurotic"

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

**D**R. LOUIS E. BISCH received the degrees of A.B., M.D., and Ph.D. from Columbia University. He is actively engaged in the practice of psychiatry in New York City. During the World War, Dr. Bisch was Organizer and Director of the Psychiatric Division, Fifth Naval District. He has served as Instructor in Neuropathology, New York Post-Graduate Medical School; Professor of Neuropsychiatry, New York Polytechnic Medical School and Hospital; Associate in Educational Psychology, Columbia University; and Consulting Specialist in the United States Public Health Service. In addition to numerous scientific writings, Dr. Bisch has published many works on the popular subject of personality control, for the use of laymen. For fifteen years, he prepared the monthly article "Health and Psychology" for the King Features Syndicate, published in newspapers throughout the country. He contributes frequently to general national magazines. Books by Dr. Bisch include "You're Never Sely," "The Conquest of Self," and the recent best-seller "Be Glad You're Neurotic!" His newest book—"Why Be Shy?"—appears this month.—  
EDITOR'S NOTE.



Dr. Louis E. Bisch, noted psychiatrist

**S**TAGE FRIGHT IS A NECESSITY to good performance rather than a deterrent. The cramping aspects of stage fright can be cured.

The cure consists, not in bolstering up a determination for success, but in getting it down!

These are some of the amazing new findings put forth by Dr. Louis E. Bisch, eminent psychiatrist and author, who has done more than any other investigator, perhaps, in helping the average layman to understand the workings of his own personality. Dr. Bisch devotes his forthcoming book—"Why Be Shy?"—to the virtually unexplored field of self-consciousness, and has kindly consented to discuss certain phases of the subject for the benefit of readers of THE ETUDE.

According to Dr. Bisch, stage fright is nothing to dread. An performer who fears his salt experiences it. If he didn't, he would courage in some calling other than the public interpretation of creative thought. That is because the creative interpretive personality is nearly always stricken with neuroticism, and self-consciousness is one of the commonest symptoms of neurosis. That again is nothing to be afraid of! As Dr. Bisch pointed out in his recent best-seller, "Be Glad You're Neurotic," neuroticism is nothing "wrong" or "queer" or shameful. It is not a polite designation for insanity; indeed, the neurotic mind is immune to insanity. Neurosis, which is always functional and never organic, is caused by a higher degree of emotional energy and sensitivity than is found in the absolutely average person. Since creative minds are characterized by these very qualities, the psychiatrist regards all artists as potential neurotics—and Beethoven, Schubert, and Mendelssohn are not bad company! Their

stage fright is essential from another point of view. The desire to please spurs the emotions and intensifies the dynamic forces of personal projection. The artist who (Continued on Page 56)

distinguishing neurotic traits—in common with all non-musical neurotics—are their greatest assets. Provided those traits find expression in the proper channel. Thus, the first reaction to stage fright should be one of rejoicing; if you perform before an audience at all, you are finding expression for your artistic impulses, thereby escaping the danger of frustration.

#### A Little-Understood Emotion

Dr. Bisch's patients in personality-control include ranking artists in all branches of performance, who have come to him for aid in ridding themselves of stage fright and left him with a better understanding of the thing that troubles them. Self-consciousness is the commonest and least understood of the human emotions. Shyness is self-consciousness in action; stage fright is self-consciousness in action before an audience. Self-conscious people—which includes everyone to a greater or less degree—have a compromised, mistaken conception of their own thought processes. On the conscious level, they seem to be afraid of failure. One shy boy who will not dance and the timid girl who will not converse tell you they are afraid of doing badly. Actually, something very different holds them back. *Unconscious*, in the unconscious depths of their minds, they are afraid, not of failing, but of receiving less recognition than they want! The person really faced with the imminence of failure—the fear that may not reach the fourth floor in time to save life—is never self-conscious. Thus, stage fright is really a dread of insufficient approval. And strange as it may seem, Dr. Bisch tells you, it is the exact reverse of an inferiority

feeling. A person cannot feel stage fright unless he thinks pretty well of himself, and his standards are so high that he fears others may not appreciate them.

If this is true of everybody, it is doubly true of the public performer, who mounts the stage for the sole purpose of being observed and judged. He can hardly escape the anxiety aspect of self-consciousness, which is stage fright.

"Indeed, a measure of stage fright is essential to the performer," says Dr. Bisch. "It means he is trying to please his audience, to win their approving recognition. A performer absolutely lacking in stage fright would be saying by his indifference that he doesn't care to please! Such a performance would be repellent enough to scare his audience. Stage fright is one of the most artless forms of stage fright. The artist has of paying the debt he owes to the people who come to listen to him. We hear much of what an artist 'gives' his public. That is a mistaken attitude. Performers are usually very generously rewarded in fees and in acclaim. If an artist gave nothing for nothing, kept his name secret, and performed behind a screen where no one could recognize and admire him, we might talk of what he 'gave' his public as long as he accepts fees, praise, and the generous build-up of fame he is giving nothing but an even exchange. An eagerness to please, manifested in stage fright, is one of the necessary means of meeting his share of the exchange transaction."

Stage fright is essential from another point of view. The desire to please spurs the emotions and intensifies the dynamic forces of personal projection. The artist who (Continued on Page 56)

**O**NE DAY, IN 1832, a family friend sought to console a young aspiring composer, just eighteen, for failing to pass the entrance requirements of the Milan Conservatory. "Don't be a composer," he advised. "Go back home and learn a useful trade, so that you can make some money." Did the young man follow this advice? He did not. He dug up a theater musician who gave him some lessons in composition, went ahead on his own steam, and became one of the wealthiest and most famous composers who ever lived. His name was Giuseppe Verdi.

#### Amazing Hollywood Incomes

Ever since Verdi's time, well-wishers and friends have tried to dissuade young aspirants from becoming composers and living in the traditional garret. It is a legend that persists, despite the fact that composers have stepped out of their attics long since. They make more than Verdi did one hundred years ago, especially the top men. Hollywood composers, for instance, draw from fifty thousand to one hundred thousand dollars a year on contract, and on a time basis, about two hundred dollars a minute. That isn't bad pay in any language. The yearly income of one of these composers is more than Chopin made through his compositions during his entire life. One of the reasons composers make more to-day is that they have more sources of revenue: movies, radio, phonograph records, performance fees.

Were Mozart alive today, paying the rent would not trouble him. Performance fees alone on his works should net him fifteen thousand dollars a year. He might sell movie rights to an opera, at figures ranging from fifty thousand to one hundred thousand dollars. He would receive royalties from phonograph records, which did not exist then, as well as from music. He would not have to sell his operas for a flat sum to theaters whose property they became.

In considering the financial status of composers, a point invariably overlooked is that few of any age derived their whole income from composition. Bach was a church organist and choirmaster, Mozart a pianist and teacher, Brahms a pianist and conductor, Rimsky-Korsakoff a professor, Cesar Franck a church organist, Moussorgsky a civil service employee, Dvorak a teacher, Saint-Saens a pianist.

The same condition prevails to-day, as indicated by a study made of one hundred American composers, half native and naturalized, fifteen of whom were women. Only six of them spend their whole time at composing. Thirty-five of the largest group—are teachers, professors, heads of music schools. Eighteen are conductors and arrangers; fifteen are soloists. As for the rest, we find a farmer, lawyer, preacher, businessman and some publishers' assistants. Lecturing, criticism, writing, commenting, music editing are a few of the by-products. All of which would indicate that there is money to be made in this field, big and little.

#### Bob MacGimsey's "Break"

The main question young composers are asking is how to build a name, how to get started, how to get that "lucky break." It might help to look over some recent case histories. A gentleman from the deep South came to New York not long ago, with a sheaf of songs under his arm. They bore such strange titles as *Shadrach, Meshach and Abednego*, and *Daniel in the Lion's Den*; all being Negro interpretations of Bible stories set to strongly rhythmic music. Because of their uniqueness, the southern gentleman soon found a publisher.

But what really launched Robinson was his cantata setting to the Lâtouche poem called, "Ballad for Americans." This ran five weeks at the Federal Theater, then Paul Robeson and a chorus featured it in the radio hour, "Pursuit of Happiness." A studio audience of six hundred

# Fortunes in Melody

The Composer Comes Out of the Attic  
If You Hit It Right The World Is Yours

By Doron K. Antrim



CHARLES WAKEFIELD CADMAN

braved for fifteen minutes at its conclusion, and a flood of mail followed. Metro-Goldwyn-Mayer purchased film rights at a reputed four thousand dollars, and the composer found a sudden demand for his work.

#### American Opera in Texas

After studying composition in New York, Julia Smith returned to her home town, Denton, Texas, with a complete opera she had composed, and persuaded the local college students to present it. The students not only sang the parts, with the exception of a few leading roles, and played in the orchestra, but made the scenery and costumes and devised the lighting effects. It was the first opera to be given its première in Texas, and hence was something of an event. People came from all over the state, from the North and from Oklahoma. The contingent from Oklahoma consisted of twelve-blooded Indians, relatives of Cynthia Parker, who is the chief character in the opera which bears her name and is based on fact. They came in full Indian regalia and made a colorful picture at the opening, along with the Texas ranchers in their high-heeled boots. Following the publicity which attended this event, the composer was called to Hollywood.

#### How Cadman, Kreisler and Gershwin Hit the Mark

Let us look at some of our well-known composers—and the manner in which they were started on the road to fame. One of the first songs Charles Wakefield Cadman wrote, *At Dunning*, was peddled around for two years before a publisher paid him twenty-five dollars for it. For several more years it collected dust on the publisher's shelves. Then John McCormack sang it in concert; the copy sales took a spurt; and the publishers did an unusual and commendable thing. Although they



Fritz Kreisler



GEORGE GERSHWIN



ROBERT MAC GIMSEY

## Music and Culture

owned the song outright, they put Cadman on royalty contract, and he built a house on his first royalty checks.

Some years ago, the discovery that Kreisler was the composer of certain works attributed to old masters caused quite a stir. It was claimed that for thirty years he had practiced a deliberate "hoax," fooling the critics as well as those who heard and bought music. Kreisler denied that he started the fake, which was first begun about 1900. Being unwilling to put too many of his own pieces on his programs, he began using the names of composers long since gathered to their fathers. Then, again, he wanted his fiddling colleagues to play his early efforts, and he believed they would do so more readily if the numbers bore established names rather than his own.

Since he was not detected, he continued the practice. Some of the critics cited this performance on the ground that Kreisler got away with it successfully, and that it did no harm to the names of those he appropriated—Vivaldi, Porpora, Couperin, and others—in fact, that it showed exceptional skill in duplicating the works of the old masters. Others cited questionable ethics and claimed that the whole thing was just a publicity stunt. In the event, the practice helped Kreisler get started.

When Paul Whiteman gave his first Aeolian Hall concert in 1924, he asked George Gershwin to write a serious work for the program, in the new jazz idiom. It was Gershwin's first attempt at a long work, and he called in orchestrator, Ferde Grofé. Grofé worked with Gershwin six hours a day, for ten days, on the opus. He also persuaded Gershwin to include the slow E major theme. The work caught on and netted Gershwin a small fortune. A picture producer paid him fifty thousand dollars for movie rights. While Gershwin already had a name in the popular field, the "Rhapsody in Blue" established him as a serious composer.

## Rachmaninoff's Passport

When Rachmaninoff was twenty years old, he composed his *Prelude* in C-sharp minor and published it in an album containing four other piano pieces. For some unknown reason, the *Prelude* swept Europe and America. Lurid title pages bore such melodramatic titles as *Storming of Moscow* and *Bells of Moscow*. At that time, there were no international copyright agreements; every publisher issued the piece, and Rachmaninoff collected nothing from it. The composition, however, served him quite handsomely in other ways; it helped his concert business by making his name an international byword. When he first came to America, the customs official looks him over with a cold, appraising eye. But, on hearing the name, he straightened up.

"Not Rachmaninoff? Who composed the *Prelude*?"

"Yes," said the composer.

"Pass in, my daughter plays that piece," the official said amiably.

Sometimes a single work will skyrocket to fame, carrying along its creator. The composer is lucky if this happens early in his career, since it will publicize his name as nothing else will.

We call to mind also the case of Rudolf Friml. He came to this country as a concert pianist. Needing some cash, he took several of his songs to a publisher, thinking he might raise fifty dollars. One day Henselmann happened to overhear him playing one. Before he left the publishers, he had a check for ten thousand dollars in his pocket and a contract to (Continued on Page 49)

The Busy Piano Teacher's  
"Multimo in Parvo"

By Addison H. Briscoe

The busy piano teacher feels keenly the need of keeping up a presentable repertoire from the best of the classic and modern composers. His practice time is limited that it must be given almost wholly to the paramount difficulties presented in the compositions chosen for performance.

The following trill exercise, once thoroughly mastered, demands but a few minutes of his time; yet it gives to the fingers all the surety, nimbleness, and resiliency that follow a much longer period of scale, arpeggio and étude practice, provided of course those scales and arpeggios have been at one time thoroughly mastered. I go on the assumption that every worthy teacher has done this.

to the hour, changing the fingering as indicated, on the ascended first beat. Play Middle C and D with the left hand, right hand one octave higher. Do this in one impulse, letting hands fall to the lap in complete relaxation after each exercise is completed.

Fingering. Begin on Middle C. Each pair of fingers trills one measure in four-time; four sixteenth notes to the beat. Right hand: 1 and 2; 1 and 3; 2 and 3; 2 and 4; 3 and 4; 3 and 5; 4 and 5; and, in reverse, each pair of fingers for sixteen notes to the beat, changing to a different pair of fingers on each accented first beat: begin on D; 5 and 4; 5 and 3; 4 and 3; this fingering being more difficult than the other, it should be treated as two separate exercises; 4 and 5; 5 and 3; 2 and 3; 1 and 2; 1 and 3; 2 and 4; 2 and 3 (two measures); 5 and 3; 5 and 4. Then in reverse, beginning on D: 4 and 5; 3 and 5; 3 and 4 (two measures); 2 and 4; 2 and 3; 1 and 3; 1 and 2.

Then apply the same fingering in the same manner to the following pairs of keys: D-flat and E-flat; C and C-sharp; B and C-sharp; E-flat and E; E-flat and F. This gives every possible black and white key combination.

After a few minutes of this exercise, turn to Bach, Beethoven, Chopin, Liszt and modern composers, with fingers keenly alert for unlocking their treasures. To avoid monotony and spare your neighbor, the practice of this exercise on a clavier or table is most beneficial, with occasional tests at the piano for clarity.

The Position of Teacher  
By Esther Dixon

The majority of piano teachers sit near the right hand of the piano while giving lessons. This is a comfortable position, yet it has its disadvantages as well as advantages for the pupil's right hand is watched more closely, and the left hand may be neglected. A teacher who habitually sits at the left of the piano likewise makes her pupils whose left hand work excels that of the right.

Sometimes an eccentric teacher will deliberately drop books, bang windows up and down, or pace the floor while the student plays, for the purpose of making a self-confident player. One such teacher said, "If my pupils can play well for me, I am not afraid to have them play for any audience." This does seem, however, a most unusual way in which to develop young musi-

cians. Again, some teachers guard their pupils too closely; players are often self-conscious, afraid to relax and play freely if someone is sitting too close to the performing hand. Pupils are more apt to feel the emotion, expression and true sentiment of the music, if they are made to feel alone at the instrument.

We also have the overcritical teacher, who keeps a sharp eye concentrated on the notes and fingering, quite forgetting the music itself. Praise and confidence are more necessary than too much close supervision, which sometimes retards the development of a really musical student. For, after all, it is the first duty of the teacher to make each individual aware of the joy and beauty of music.

Lastly, just before a recital, it is a wise plan for the teacher to sit at quite a distance from the piano and think, "I must now see and hear my pupils as others will, tomorrow." If, as a musician, she has served her students sincerely, has imbued them with a feeling and reverence for music that each performer is able to express—no matter how simple the pieces—the mood the composer intended, then she may sit back with a happy smile as if to say, "I am proud of the result of those hours of patience and hard work."

Minute Check-Ups  
By Gladys M. Stein

After talking interminably, trying to get my young piano pupils interested in the theory and terms, I tried the minute cine k-up plan, and it solved the problem beautifully.

Now, at the end of every second or third lesson, I spend exactly one minute testing the pupils on some phase of notation. If drilling on time signatures, I open a music book at random and have the pupil explain each signature to me just as if he were the pupil instead of the teacher. Other days key signatures are emphasized, as well as rests, music terms, and so forth.

All of this work is approached as a game, and sometimes I reward the pupils with a candy bar if they answer every question correctly. The result is that the children are eager for these check-ups, and even do considerable research work in my music dictionaries to prepare for them.

Amusing Musical Episodes  
By Paul Vandervoort, II

Sweet to its singers, but not to two disappointed suitors, was the duet of Thomas Jefferson and his bride Martha Skelton. It is related that when the early president was wooing his wife, two suitors who had come to propose to Marthas pausing upon her doorstep when hearing the blending of her voice with that of Jefferson. They decided the due was good for a lifetime and departed without interposing any sour notes.

Undoubtedly the most curious individual part ever written for a singer was the one Mendelssohn wrote for his brother-in-law, William Hensel, the artist. While composing a piece for a domestic occasion, he put in a part for Hensel, who was not at all musical. It consisted of one note which Hensel was to sing at the proper time. When the music was given, Hensel could not even hit his one note in the correct pitch.

**M**OZART: *COSI FAN TUTTE*; performed by the Glyndebourne Festival Opera Company, conducted by Fritz Busch. Victor sets M-812, 810, 814.

Before the war, at John Christie's Glyndebourne Manor, Sussex, England, Fritz Busch directed yearly a Mozart festival which has already become historic by virtue of the recordings made there. Presented by a company in which no singer stood out above another, Glyndebourne became as famous for its ensemble as for its solo singing. Of the three sets made from the festival performances given at this opera house, "*Cosi fan tutte*" has long been regarded as the all-around best performance. Heard from the records, with the English-Italian libretto which comes with the set to guide the development of the plot, this opera proves to be as delightful a musical treat as anyone could ask for an evening's entertainment.

**Mozart:** *Duo in B-flat*, K. 424; Jascha Heifetz, violin, and William Primrose, viola. Victor set M-831.

The Bishop of Salzburg, when he heard this work in 1783, believed it was by Michael Haydn, since Mozart indulged in a bit of ghost-writing for his friend who was too ill to do the work. Endeavoring to assimilate Haydn's style, Mozart did not quite achieve the charm he himself was capable of. Yet when one hears this music as beautifully played as it is here, one cannot help but be impressed.

**Mozart:** *Concerto No. 3, in E-flat for Horn and Orchestra*, K. 447; Aubrey Brain with the BBC Symphony Orchestra, conducted by Sir Adrian Boult. Victor set M-829.

England's Aubrey Brain plays this concerto with a fluidity and richness of tone of which one will never tire. The music is in Mozart's liveliest and most congenial vein, and the work is a fine example of his best mature style. It is splendidly re-

corded.

**Tchaikovsky:** *Symphony No. 5 in E minor, Op. 64*; Eugene Ormandy and the Philadelphia Orchestra. Victor set M-828.

Ormandy's finely recorded version of this symphony is obviously intended to replace the earlier Stokowski set. His well-disciplined playing and saner treatment of the score are greatly preferable to Stokowski's melodramatic reading.

**Tchaikovsky:** *Piano Concerto in B-flat minor, Op. 23*; Vladimir Horowitz with Arturo Toscanini and the NBC Symphony Orchestra. Victor set M-800.

Toscanini sweeps everything before him here, even his brilliant son-in-law. This is magnificent virtuosity, but in some ways hardly a summation of the composer's intentions. The superb recording and the illuminated playing will unquestionably appeal to most listeners. However, the Rubinstein performance is still enjoyable as a recording, despite the fact that it dates from 1933.

**Strauss:** *Don Juan*, Op. 20; Fritz Reiner and the Pittsburgh Symphony Orchestra. Columbia set X-190.

The intensity of Reiner's performance is made doubly impressive by the realism of the recording. But the over-cut and tremendously powerful quality of the latter may well occasion some trouble in reproduction. The best previous version of this tone poem was made by Fritz Busch back in 1937.

**Schumann:** *Symphony No. 4 in D minor, Op. 120*; Frederick Stock and the Chicago Symphony Or-

New Records  
of  
Great Music

By  
*Peter Hugh Reed*



FRITZ BUSCH

Conductor of the Glyndebourne Festival Opera Company in England and of the New Opera Company in New York City

follow the standard edition of this work by Graeser. The recording is tonally good, but the reverberation in the Germanic Museum often defeats clarity of line. Bach left no indication of the instrumentation he had in mind, and so the choice of versions is up to the individual.

**Bach:** *Partita No. 5 in C major*; Walter Giesecking (piano) (Columbia set X-208).

No matter what the major you contend about Giesecking's playing, it strikes us that he is far more effective and appealing in his performance of this delightful music than is Kirkpatrick in the harpsichord version he made for Muscraft several years back. Also, one feels that Giesecking's performance offers a finer lesson in control and phrasing.

**Chopin:** *Espana*—Rhapsody; Sir Thomas Beecham and the London Philharmonic Orchestra (Columbia disc 71250-D).

Beecham has a way of taking an old favorite like this and making it seem like a fresh musical experience. The suavity, the nuance and the rhythmic elan here are far ahead of any other version of this music on discs.

**Prokofieff:** *Peter and the Wolf*; Basil Rathbone (narrator) with Leopold Stokowski and the All-American Orchestra (Columbia set M-477).

Prokofieff's delightful lesson in orchestral instrumentation has been a great favorite in the Koussevitzky version. Richard Hale, the narrator with the Boston Symphony, makes a great deal more of the dramatic effects. As for Stokowski, he plays this music most effectively, outlining its humorous touches more broadly than did Koussevitzky.

**Kalinnikoff:** *Symphony No. 1 in G minor*; Fabien Sevitzky and the Indianapolis Symphony Orchestra (Victor set M-827).

Kalinnikoff (1866-1901) is best remembered to-day by this symphony and a few choral works. The symphony is Slavic in character and frankly melodic, perhaps lacking in distinction but nonetheless atmospheric and appealing. Sevitzky gives the work a forceful rather than nuanced reading, and the recording is excellent.

**Enesco:** *Roumanian Rhapsody No. 1* (disc 18201); Eugene Ormandy and the Philadelphia Orchestra.

**Roumanian Rhapsody No. 2** (disc 18102); Hans Kindler and the National Symphony Orchestra (Victor set M-830).

Ormandy brings more subtlety and contrast to his performance of the first Rhapsody than Stock recently did. In order to get the work on one disc Ormandy makes a large although not important cut. Of a sentimental genre and more broadly songful, the second Rhapsody offers interesting contrast to the first. Both works are based on Roumanian folk tunes which are most skillfully treated by the composer. Kindler gives an effective performance of the second Rhapsody and the recording is full and rich.

**Kodály:** *Dances from Galanta*; Arthur Fiedler and the Boston "Pops" Orchestra (Victor set M-834).

Kodály does here with Hungarian tunes largely what Enesco does with Roumanian ones. The moods of the dances vary between gaiety and sentiment. It is hard to resist this music, particularly the zestful final dance. Galanta is a town in Hungary where Kodály (Continued on Page 56)

## RECORDS

# Concerts and Opera On the Air

By Alfred Lindsay Morgan

**B**EHIND THE PRODUCTIONS of the Chicago Theater of the Air, heard Saturday nights at 9 P.M., EST, over the Mutual System, goes a great deal of preliminary work to make the opera or operetta performance fit into the hour's broadcast time. This procedure of "streamlining," a score is somewhat akin to walking a tight-rope, contends William A. Bacher, the producer. For each week there is the job of cutting, revising, and somehow altering a score, perhaps two and half times as long, so that it fits into the broadcast time.

"You cannot just cut a story down to the time allotted," says Bacher. "If I were to cut a score down to fifty minutes without rewriting it, most operas wouldn't mean a thing on the air." Recently faced with the task of making Bizet's "Carmen" into a Theater of the Air production, Bacher had to write a new story around the old plot, while keeping the musical passages intact. "Since our task is to produce a good musical show," he explained, "it is of prime importance that the plot fits the music, and not vice versa." Bacher has confidence in his results, and from the success of this Saturday night show, it would seem that the majority of his listeners are in accord with him.

The Metropolitan Opera Performances on Saturday afternoons returned to the airways this month of November, under the sponsorship, for the second successive season, of The Texas Company. Many novelties, revivals, and star singers entirely new to radio listeners are scheduled, according to the management, for the Saturday matinee series this season, which will run sixteen weeks. One of the largest commercial hookups in radio history will bring these opera matinees into American homes in every section of the country. The series is also being short-waved to Latin America this year, so that millions of opera fans in the neighboring continent may share in these great musical events.

A new intermission feature, "Music in America," designed to show the march of musical progress in this country, is to begin this year. A prominent speaker discusses the history of musical performance in a large American city. By the end of the season it is hoped that listeners will have a full understanding of the important role that music has played in the history of the nation. Because of popular demand, the "Opera Question Forum," heard in intermission periods last season, is again being presented this year. The Texas Company, co-operating with the Metropolitan Opera Guild will again present "At Home With the Metropolitan Opera Guild," during one of the intermission periods.

Vera Brodsky, the popular radio pianist, is being

ing to hemispheric relations. The U. S. portion will occupy the first fifteen minutes of the broadcasts. The following Latin American cities will be heard from during January: Mexico City on the 4th; Guatemala City on the 11th; Tegucigalpa, Honduras on the 16th; and San Juan, Porto Rico on the 25th.

Programs emanating from the Studios of WOR (Mutual) in New York are greatly benefited by a new acoustical treatment recently applied to these studios, which gives them concert hall quality. Greater richness and overtones, more sharpness of outline and instrumental perspective are possible with these new studios. This new technique makes every studio a composite of uneven surfaces, giving it a slightly surreal appearance, say the WOR engineers. This treatment was designed by Dr. Joseph Maxwell of Electrical Research Products, Inc., in conjunction with Edward Content of the engineering staff of WOR.

Listeners who enjoy the chamber music concerts of The New Friends of Music, Sundays, 6:05 to 6:30 P.M., EST—NBC-Blue network, will find the January broadcasts particularly worth hearing. Of course, the broadcast brings us only part of the program being played in Town Hall, New York City, but the high quality of the programs makes even that part a welcome respite on a Sunday afternoon. Arthur Schnabel is performing during the month of January, piano works of Franz Schubert. Thus, the four concerts scheduled are in reality four recitals of the pianist.

In the January broadcast of *Musica Americana*, the Tuesday morning Columbia School of the Arts series, the Tuesday morning Columbia School of the Arts series, a variety of subjects will be covered. On January 6th, the program is "The Ballad and Romance." Among the most popular forms in which man has expressed his poetic fancy are the ballad, the romance, and the corrido. The material used in this broadcast comes from the French Canadian, the English-American ballads, and Columbian, Mexican and Brazilian folk material.

In the broadcast of the 13th, the subject is "Love Songs." The forms may differ, say the sponsor of the program, in different countries, but the sentiments are similar. The material is derived from Canada, United States, Portugal via Cape Cod, Paraguay, and Brazil.

In the January 20th program, the subject is "Humor." Here the material is derived mainly from this country, although Brazil and the Argentine each contribute an item. In the last broadcast, January 27th, "Patriotic Tunes" from our own country, Brazil, Cuba and Argentina are featured. Since people of the various Americas are not as familiar with the patriotic music of their neighbors as they should be, this program is timely.

Three conductors will officiate this month during the Sunday (Continued on Page 67)



VERA BRODSKY

RADIO

THE ETUDE

## A REMARKABLE AMERICAN FIGURE

If you knew W. C. Handy, as your reviewer has known him personally, you could understand at once the unusual heart interest which he has packed into his autobiography, which he aptly calls "The Father of the Blues." This book, apart from its musical interest, is so absorbingly interesting that it should become a national best seller, as it is the humble, human story of an unusual little Negro boy climbing to the greatest heights in his realm. Handy is a man of courage, character, and understanding. If all colored citizens were like him, there could never be a race question in America, provided all white citizens equalled him in the understanding and traits which have put him where he is. His new book, coming, as he says, "out of the noise of Broadway," where for years he has been a distinctive figure, is a notable picture of the development of popular Negro music in America.

Born the son of parents formerly slaves, in Florence, Alabama, November 16, 1873, he was a true child of the South. He tells us of the little old log cabin, with the half-burdened dirt floor, of the surrounding orchard of cherries, pears, damsons, quinces; of the deep woods, the flowers, berries, nuts, and squirrels, the music of the mocking birds, the whip-poor-wills, and owls. He narrates how he drove the hoot owls away by thrusting a poker into the hearth fire. Why this sent the owls a-scooting, he did not know, but he reports that this never failed. Thus, from the outset, he creates an atmosphere in all that he writes.



W. C. Handy

# The Etude Music Lover's Bookshelf



An Etude here  
reviewed may  
be secured from  
THE ETUDE MUSIC  
MAGAZINE of the  
price given plus  
postage.

By B. Meredith Cadman

prising American school music teachers.

"An Experiment in School Music-Making"

Author: Vernon Griffiths

Pages: 103

Price: \$2.50

Publisher: New Zealand Council for Educational Research

## THE AGE OF QUIZ

One of the most ingenious series of musical quizzes (How do you spell quizzes, with one z or two z's? Two z's. Right.) your reviewer has ever seen is that which is published under the name "Musical Questions and Quizzes." They were compiled by Marion Bauer.

The era of "Information, Please" has deluged magazines with contributions of quizzes. They are good or bad, dependent upon the accuracy, their cleverness, and their inherent interest, and Miss Bauer's are all that. *The Etude* is a series of quizzes for a long time. They were given the dignified name of "Etude Day." They included, each month, ten questions of musical history, ten questions in general musical information, and ten questions on *The Etude* music in the particular issue in which the questionnaire appeared. These started the quiz craze by many years, as the first appeared in March, 1916, and an entire page in *The Etude* was given to them each month. The answers appeared in the same issue.

One of the most useful of Miss Bauer's sets is *Key-Word Biographies*, in which a series of words representing high lights is given and you have to guess the name of the composer. Here is one, for instance:

(1840-1893)

Symphonist patroness  
St. Petersburg Carnegie Hall (New York)  
law melancholy  
conservatory tone poems  
operas cholera

The book invades many musical fields including history, nomenclature, musical instruments, opera. It also gives a list of books likely to be useful in acquiring the answers. Teachers will find this a very useful book in the preparation of material for classes and recitals.

"Musical Questions and Quizzes"

Author: Marion Bauer

Pages: 268

Price: \$2.00

Publisher: G. P. Putnam's Sons

## BOOKS

JANUARY 1942





RUSSIA IN THE ORIENT  
Note the Mongolian types in this opera produced at the Burat-Mongolian State Musical-Dramatic Theatre



Women Physical Cultivists Parading in Moscow



A group of music loving excursionists in Moscow.  
These came from the Kabaardino Balkarian section

# Music: A Life Ideal in War-Torn Russia

By Sidney Fox

*Mr. Sidney Fox is an American born Music Supervisor in charge of the Music in the Roxborough High School in Philadelphia. He has studied at the University of Pennsylvania, Pennsylvania State College, and has a degree of Bachelor of Science in Education from Temple University. He was one of the last Americans to visit Russia after the cessation of hostilities. He therefore brings a comparatively recent picture of musical life in the war-torn Russia of to-day. This sketch was made upon a sabbatical leave.—Editor's Note.*

OVER AND OVER AGAIN IN RUSSIA I was greatly surprised to find copies of *The Era* in clubs, musical organizations, conservatories and apartment houses. In most cases the magazines were worn almost to bits because only a few people spoke English, and the articles had to be translated repeatedly for different audiences. It gave me a new and spirited appreciation of the benefits I had in my home city where *The Era* is published.

In the United Socialist Soviet Republic with the idea of making a musical survey, I soon found that this would be difficult because the Russians were more interested in giving more time than in giving me information. I did not speak Russian, but I had excellent interpreters at all times. Many of the composers spoke good English. The Russian language is a "tough proposition" and only a philologist generally make much progress with it without many years of study. To the English-speaking person even the alphabet seems topsy turvy. One peculiarity is that Russian has no "H"; it uses the G sound instead. Therefore, Haydn is "Gaydn," Handel is "Gandel," Hitler is "Gilder" and Herbert Hoover is "Gerbert Goover."

For an American democrat, it was hard to get the political dimensions of the U.S.S.R. Russia, to its people, is only a part or state of this group of republics. In this vast country there are about one hundred sixty different national and racial groups speaking some seventy languages. They consider it a misnomer to think of this vast sociological area in the single term of Russia.

In the U.S.S.R. it is a crime, punishable by arrest and imprisonment, to call any member of any racial group by a derogatory name. Acts of anti-Sovietism, or any anti-national or anti-racial manifestation or remarks could entitle the speaker to two years vacation in jail.

On the whole most of the Soviet musicians I met were surprisingly well informed about music and musical life in America. When I met Lev Knipper, composer of six symphonies, whose "Song of the Plains" is now world famous, and whose symphonic works have been played in America, he immediately started to question me about music in America and American composers. Similarly, Howard Hanson, Roy Harris Aaron Copland, Deems Taylor and Max Blitstein, A. Chrennikov, young composer, whose first symphony was produced in the U. S. by Leopold Stokowski, displayed a lively interest in American opera, ballet, and symphony orchestras, especially the Philadelphia Orchestra. Gregory Schnitzer, affable English speaking secretary of the Union of Soviet Composers, had a thorough knowledge of American jazz, and its leading exponents—Benny Goodman, Chick Webb, Duke Ellington. The inexhaustible questions these Russian masters asked proved a constant source of amazement to me.

Upon my arrival in Leningrad, one vivid August day, I immediately applied to VOKS (Society for Cultural Relations with Foreign Countries) for permission to visit the conservatories, concert halls, and composers of Leningrad. But I was told that most musical activities had shifted to the vacation resorts. Composers were away on vacation, most symphony orchestra, opera companies, and (Continued on Page 60)

TO MANY MUSIC LOVERS, there is no form of music so soul satisfying as chamber music, when it is performed under the conditions for which it was written. To them a string quartet played in the music room of a private house, or in an auditorium of modest dimensions, is a source of exceptional delight. Seated within a few feet of the musicians, they are able to appreciate the true quality of the instruments, the bite of the accents, the harmonic nuances, all of which subtleties are likely to be modified, or even lost, in a large concert hall. In a small auditorium, almost all solo instruments, too, are at their best and reveal characteristic qualities that are likely to disappear in ampler surroundings.

This observation is especially true of the most eloquent of all musical instruments, the human voice. Among all instruments, the voice is unique in that it is the singer himself: I am my voice, my voice is I. The singer, playing on his physical self, is able to express himself with a veracity, variety and intimacy that can be achieved through no other medium. No other instrument can express thought accurately. To one listener, a Chopin nocturne describes the moon rising over silver waters; to another it speaks of young love. Who can say what Chopin meant to express? Chausson's *Poème* for violin is very beautiful; what does it mean? But in a song well sung, the words, through the utterance of the singer, transmit with clarity the thoughts of both poet and composer.

## The Words Inspire

In the beginning was the Word. So it is in the composition of a song. The composer hears or reads a poem that arouses in him musical thoughts. Little by little these thoughts intensify into an audible form expressive of their meaning and finally eventuate into a completed song. Such is the usual process of song-writing, though occasionally, as in the case of Tom Moore's "Melodies" and Kipling's "Bazaar-Room Ballads," the words are written to fit long-existent tunes. Victor Maurel, the great French baritone for whom Verdi wrote the roles of Iago and Falstaff, reports that when Verdi sent him the score of "Falstaff" to study, he wrote:

"First of all, acquaint yourself thoroughly with the verbal text, then, if I have set it as successfully as I think I have done, you will have no difficulty in learning the music, which, I believe, sings itself." What Verdi accomplished in "Falstaff," the composer of every good song must accomplish: the music must express faithfully the meaning of the words and through them sing it.

At an advantage over all other instrumentalists by reason of his ability through the words to express thought accurately, the singer of songs has in this respect an advantage also over the singer of opera who, because of the large auditoriums in which he sings and the frequently over-heavy accompaniment of the orchestra, is often unable to render intelligible any considerable sequence of words. In contrast, the singer of songs, performing in a small auditorium, accompanied by the piano alone, or by a small group of instruments, has it easily within his power to utter every syllable distinctly and thus to express clearly the poet's text.

The opera singer may be likened to a mural painter, whose work is to be viewed at a distance, and so is conceived and executed on broad lines. He seeks for general effects, rather than for finesse and detail. The concert singer resembles the easel painter, or even the miniaturist, whose work must be able to sustain the closest scrutiny.

# The Song Recital By Francis Rogers

Francis Rogers, distinguished American baritone and teacher of singing, was born in Boston. He was graduated at Harvard, A. B. Cum Laude. His studies in singing were conducted under leading masters in Boston, London, Florence, Paris and New York. Although he has sung in opera and in concert, he is best known as a recital singer. He toured with Mme. Sembrich during her last concert tour of America. During the Great War he took part in one hundred and thirty-five concerts for the A. E. F. in France. Since 1924 he has been on the vocal faculty of the Juilliard School of Music in New York. He is chairman of the American Academy of Teachers of Singing; Vice President of the famous "Bohemians" of New York; and President of the Bach Circle. In 1926 he was decorated by the French Government with the Cross of the Chevalier of the Legion of Honor.—Editor's Note.



FRANCIS ROGERS  
Eminent teacher of singing

is assigned to him and may have to spend a whole season, even a whole career, performing rôles that interest him little or not at all. My heart has often bled for a competent singer obliged to devote his talents to the interpretation of a dull, routine rôle that is as inherently lifeless as a dummy. The unmitigated bores to be found in the *dramatis personae* of opera are many, and not even the finest artist can vitalize them. (I am tempted here to insert the names of some especially tiresome operatic personages, but desist!)

The singer of songs has no such cruel limitations with which to contend, unless, perhaps, he is so popular, especially with the radio public, that he cannot afford not to sing the shallow stuff that the said public seems never to tire of hearing. The treasure-house of really beautiful songs from which the singer is free to compose his repertory, in all the European languages, is literally inexhaustible. From this unlimited source, he can select exactly what suits his tastes and capacity. Enterprise and research will reward him richly. Some thirty-five years ago, an American singer, George Hamlin, discovered the songs of a German composer, then but little known, by name Richard Strauss. He studied them carefully, and, singing them most artistically, introduced them to the American public. Strauss' songs are now recognized everywhere as beautiful works of art: their discovery and first exploitation in this country they owe to George Hamlin. Hamlin's (Continued on Page 60)

## VOICE

## Music and Study

IT IS AN ACCEPTED FACT that Debussy's music requires treatment peculiar to itself, or its performance lacks the very qualities for which we look. Though much has been put in store by the use of the pedal, the performance strays far from the desired artistry unless there is a perfectly coordinated functioning of both fingers and feet as directed by a mind moved by tasteful emotion and a logical intellect.

## On Striking the Keys

When one music lover expresses a preference for a piano with a brilliant tone, and another for one with a mellow tone, both are correct. Every one may, of course, make his own choice between gossamer mellowness and blantly brilliant. But the piano, which is incapable of producing both at the same time, is deficient, and especially so for playing Debussy in whose music both are constituents. The organist, however, need not be alone for the hand that plays the melody but also for giving prominence to melody tones within chords of the accompaniment. Mellow tones are required for the secondary, or accompaniment, tones. Fortunately, all pianos are capable of producing both tone qualities.

In sounding melody tones, whether *pianissimo*, *fortissimo* or any shade between them, the finger action should be determined, with hammer-fall precision, yet without causing the key to crash down upon the k-y bed. The fingers should "Pull the strings," where the hammer stroke being stopped before the hammer reaches bottom. This is not the easiest thing to do in the early stages of keyboard mastery. But the tones so produced are brilliant, full, resonant, and rich in overtones imparting the rare tonal colorings so necessary a part in an artistic performance of Debussy's music.

The accompanying tones are played with a soft, gentle touch producing mellow tones. Thought subdivided, they must possess full body and resonance. In this case, these tones further enhance the sonority of the melodic line. Often the line of the melody is found within a chord progression in which the remaining notes must be produced with a mellow tone quality. To sound four notes simultaneously with one hand, one note of which is accented brilliantly while the other three are soft and mellow is not at all difficult. Merely hold the finger which is to play the melody tone a little lower and more firmly than the others; then strike all the keys simultaneously and the melody tone will stand out as desired.

## Individualized Hands

In recreating the music of Debussy, as with all composers, the various parts or voices, should be individualized. The music should be treated as the expression of two, three or four voices in the case may be. Each voice or part should carry its designated portion of the message with good taste and proportion in relation to the other voices or voices. Whether the voice is expressed in any of the wide range of dynamic shades of brilliance or mellowness; whether a desired tone is hard, metallic, or of soft, resonant sonority, each voice should be individualized and governed by its own phrasing, its own dynamics, its own timbre and like the orchestra with its woodwinds, brass and strings, all voices should blend with symphonic coordination.

## Fluctuating the Pedals

Dynamic shading is constantly on the go or the reading is monotonous. In the well known *Rêverie*,

## Debussy and the Pedals

By Jacob Eisenberg

Author of: "Weight and Relaxation in Piano Playing"; "Natural Techniques in Piano Mastery"; "New Halogen" and "The Pianist."

of Debussy, the *crescendos* and *diminuendos* are individualized for each voice. At the same time, a long *crescendo* or a long *diminuendo* may be used between voices to indicate the general direction of the rhetorical emphasis inspired by the thought content of the music. This effect may be termed a *fluctuating crescendo* or a *fluctuating diminuendo*. The case may be. The dynamic shadings fluctuate up and down for each voice but the general direction is from soft to loud or from loud to soft. It is like driving to the top of a mountain over a succession of inclines and declines, each crest higher than the last until the peak is reached.

## Study in Overtones

Mastering the notes, separating them into logical units of thought or phrases, expressing them with taste, rhetorical emphasis, and introducing dynamic shadings with masterly precision, all will leave the music performance lacking in the ethereal effects so necessary for Debussy's music. The pedals are properly treated.

The striking of a hammer against a string creates a multitude of tones of which the most important is the tone after which the key is named. For example, low C sounds predominantly the C that corresponds with the key. If it should sound only this C, the tone would be pure and simple. A string never vibrates, however, as a single whole and therefore it never produces a pure and simple tone. Such a tone would be dull and uninteresting. On the contrary, the string vibrates as a whole and at the same time vibrates in sections of different lengths. Though all sections vibrate simultaneously, each produces the tone peculiar to the numerical frequency of the vibrations of its section. In short, in addition to vibrating as a whole producing the low C, the string vibrates in halves, each half sounding the C an octave higher. It vibrates, too, in third lengths, each third sounding the G next above. It also vibrates in quarters, each quarter sounding the second octave above the fundamental C or middle C. It vibrates in fifths, each sounding E; in sixths, each sounding G, the G above middle C;

and so on. If we continue, we find that the string simultaneously vibrates in lengths in the numerical order of 1, 2, 3, 4, 5, 6, 7, 8, 9, and so on, with each section producing the tone peculiar to its length and its vibration frequency. Thus:

a. C sounds in five different pitches; the fundamental also called the first partial, twice in the second partial or an octave above the fundamental; four times in the fourth partial, sounding two octaves above the fundamental; eight times in the eighth partial, three octaves above the fundamental; and sixteen times in the sixteenth partial, four octaves above the fundamental. Thus at least thirty-one vibration lengths are sounded when striking the low C string.

b. G sounds in the third, sixth, and twelfth partials.

c. E sounds in the fifth and tenth partials.

d. B-flat sounds as the seventh and fourteenth partials.

e. B sounds in the fifteenth partial; while D sounds in the ninth. F-sharp in the eleventh, and A in the thirteenth.

These partials more commonly called overtones sounding within the low C, as an example, are distinguishable to most every music lover as the quality characterized as resonance, richness of tone quality, fullness of tone, and by many other descriptive phrases. A very sensitive ear can distinguish some of these partials or overtones. Debussy must have had a super sensitive ear, indeed, to have combined his chords in such a manner as to take the greatest advantage of their inherent beauties.

## Sympathetic Vibrations

Silently press down the G key above middle C. When all sound has completely faded away, and while continuing to hold the key down, strike with a sharp *fff* stroke the C that is an octave below middle C; then release the C key. Observe that although the C tone has ended, the G is plainly heard through its hammer never struck the string. What happened is that the G partials, or overtones, in the C string set (*Continued on Page 65*)



JACOB EISENBERG

A YOUNG LADY played for a wedding ceremony upon an organ with which she was not familiar. She ended the service in tears because, as she thought, the instrument would produce nothing less than full organ. A young man in a desperate attempt to get maximum volume from a very small organ slapped down every stop tablet in sight, not realizing that some of them decreased the volume. The young lady did not know the meaning of the light under the word "Crescendo"; the young man did not know the meaning of "Unison Off."

## Various Controls

Such misunderstandings are not confined to beginners. Some professional organists use the *crescendo* pedal as if it were an expression pedal. Perhaps a thorough understanding of the mechanical accessories of the organ would enable an organist not only to feel more at home at a strange console but also to get better results from his own instrument.

The most common accessory is the expression pedal, with respect to which the important question is, "What does it control?" The answer is not always the same. Frequently in two-manual organs there is only one such pedal. It may control the volume of the Swell stops only, while the Great stops are unexpressive; or it may control both Swell and Great expression and perhaps also the Pedal. The latter type sometimes is labeled "Expression," but usually an expression pedal is the name of the manual it controls.

In some organs a part of the Great organ is expressive and part of it is not. In others, part of the Great organ is controlled by one expression pedal and part by another. In some cases we find several manuals controlled by one expression pedal while other manuals have individual expression. If there is any doubt about the arrangement, the organist should try the tone of the various manuals while manipulating the pedal in question. An additional complication is that the Pedal department usually is divided among the various expression chambers, and part of it may not be expressive at all. The organist must know the position and control of each Pedal stop in order to keep the Pedal tone in proper relation to that of the manuals. This knowledge can be obtained by trying each stop separately while operating the expression pedal in question.

The *crescendo* pedal should not be confused with its next door neighbors, the expression pedals. It is a master stop control. As it is pushed on, it brings the stops in one at a time, gradually building up from the softest stop to full organ in what is supposed to be the logical order. Except

JANUARY, 1942

## Mechanical Accessories of the Organ

By Marvin Anderson

in very large organs this building up is likely to take place by a series of more or less abrupt additions. For this reason good taste would suggest that any motion of the *crescendo* pedal should take place during a rest, at the end of a phrase, or between the notes instead of on them.

To further clarify the difference between the expression and *crescendo* pedals it should be observed that an expression pedal changes only the volume of tone, while its quality remains the same, but the *crescendo* pedal not only increases the volume but also builds up the character of the tone. Therefore, when an increase of tone is desired on a sustained note or chord, that increase should be obtained by opening the proper expression pedal upon a previously chosen registration.

In some organs a part of the Great organ is expressive and part of it is not. In others, part of the Great organ is controlled by one expression pedal and part by another. In some cases we find several manuals controlled by one expression pedal while other manuals have individual expression. If there is any doubt about the arrangement, the organist should try the tone of the various manuals while manipulating the pedal in question. An additional complication is that the Pedal department usually is divided among the various expression chambers, and part of it may not be expressive at all. The organist must know the position and control of each Pedal stop in order to keep the Pedal tone in proper relation to that of the manuals. This knowledge can be obtained by trying each stop separately while operating the expression pedal in question.

The *sforzando* pedal brings on the full or nearly full organ instantaneously, instead of gradually, as in the case of the *crescendo* pedal. In some organs it can be locked down by a twist of the foot, and the organist must know the position and control of each Pedal stop in order to keep the Pedal tone in proper relation to that of the manuals. This knowledge can be obtained by trying each stop separately while operating the expression pedal in question.

The *crescendo* pedal should not be confused with its next door neighbors, the expression pedals. It is a master stop control. As it is pushed on, it brings the stops in one at a time, gradually building up from the softest stop to full organ in what is supposed to be the logical order. Except

released by unlocking it. In other organs it is a reversible movement, in which case it always produces an effect the opposite of that produced last time it was used, alternately bringing the *sforzando* registration on or off.

Because the *sforzando* and *crescendo* move-

ments usually govern the stops without moving the stop tablets, it is best to have warning lights at the side of the console to let the organist know when these controls are in effect.

The Great to Pedal reversible is operated by the foot, moving the stop tablet on or off. Such reversibles sometimes are installed for either manual to pedal couplers. Their value lies in enabling the organist to obtain the pedal registration with his feet when the hands are busy.

The adiastable combination pistons are for the purpose of obtaining a chosen registration quickly by simply pressing the proper piston instead of registering each stop individually. The pistons under each manual control the stops belonging to that manual and sometimes also the pedal stops. The pistons above the top manual usually control all stops of the entire organ. These "general pistons" sometimes are located elsewhere on large consoles.

## Adjustable Pistons

Adjustable pistons are set to secure any desired registration of the stops they control. In some organs the desired registration can be set on a piston by holding the piston in while setting the registration by hand. The stop tablets will offer a certain amount of resistance and will set with a slight snap. Thereafter, the chosen registration will be set up automatically whenever that piston is pressed.

If there is a "Setter" piston, the combinations are changed by making the desired registration of the stop tablets, then holding the "Setter" in while pressing the desired piston. Thereafter, that registration can be had at once by simply pressing the chosen piston.

There also is another type of combination action in which a duplicate set of stop controls for each piston is built at one side of the keyboard. Any registration set up on these duplicate controls takes effect only when the corresponding piston is pressed.

While most combination actions are "visible" (actually moving the stop tablets), in some consoles they are "blind" (securing the registration without moving the tablets). In the latter case the organist must understand that even though all stop tablets may be in the "off" position, any registration obtained by means of a combination piston remains in effect until it is canceled or superseded by pressing another piston. But if the action is "visible," a combination registration can be either reduced or silenced by means of the regular stop tablets. Sometimes there is a special piston marked "cancelor" or "O" for each group of stops. Of course any piston can be used as a cancellor by simply setting it with all stops off. Conversely, in some consoles (Cont. on Page 52)



VIRGIL FOX  
Head of the Organ Department of Peabody Conservatory

ORGAN

## Music and Study

**T**HIS IS THE STORY of ninety young people and a woman: the story of the Berkeley Young People's Symphony Orchestra and Jessica Marcelli, its inspiring conductor.

Several years ago, deeply inspired by patient study under the great violin teachers of Europe, Miss Marcelli returned to her home in California. She had studied music since childhood, had played as a tot with her brothers and sisters, in a family orchestra. She even used to direct them, waving a real baton. Miss Marcelli returned during the depression, and symphony orchestras were certainly not in a flourishing condition. Seeking newer musical adventures, she was attracted to Berkely, California, where she entered upon a career of teaching, always with an eye to symphony playing.

## The Adventure Begins

In 1936 she engaged in orchestra directing in the public schools, and through this work was attracted to a group of young people who were meeting once a week in different homes to play serious music. Immediately, by that unpredictable quality known as "intuition," the parents of these young people, and the young people themselves were attracted to this gracious, charming concert violinist who had perfected her talents with hard study in Europe; and before a week had passed, Jessica Marcelli had directed a young people's symphony orchestra.

From the beginning, she had her definite aim: this orchestra of young people from nine to seventeen years of age, would devote their thought and energies to playing real symphony music in its unsimplified form. Only those who were interested in playing the great symphonic works of the masters were to remain with the orchestra.

A minister whose daughter played violin in the group let them have the social hall of his church for a meeting place. The question of a music library was solved when they found that the University of California music library, and also that of the Berkeley Public Schools, were available to them.

What did they possess now, in the year 1936?



In the Double Bass section



Jessica Marcelli with Guelano Merola; Conductor Marcelli



In the Clarinet section

THE ETUDE

# Youth Orchestras Everywhere

The Story of Ninety Young People and a Woman

By Harry De Lasaux

*The magnificent work done in the orchestra field by American conservatories and public school orchestras is coming into glorious fruition with the foundation of youth orchestras everywhere. Their quality and efficiency are hardly credible. Everywhere in America your editor has heard these amazing groups he has scarcely been able to believe his ears. The Sunday morning programs broadcast from all parts of the country under the sponsorship of the Music Educators Conference, indicate how wide this remarkable movement is. In Philadelphia the N. Y. A. Orchestra under the direction of Louis Vynor broadcasts regularly over WCAU with great success. The article on this page indicates how one of the young people's orchestras has come into being.—EDITOR'S NOTE.*

Well, they had forty enthusiastic young people—young folks who were boy scouts, girl scouts, athletes, active future citizens with normal interests, and a deep love of good music. They had Jessica Marcelli, tall, slender, gracious, charming, understanding kindly, capable. And they had an idea: symphony music played by musical instruments.

Speaking of the first concert, Miss Marcelli said, "We played Haydn's 'Surprise Symphony.' And we *really* played it! After that concert I realized that I had something really great on my hands."

I realize that it took

money to keep a youth activity like this going. And I know that it would take good business management to look after our finances.

## The Project Is Organized

"So I called on William E. Chamberlain to manage our growing organization. He knew the problems of carrying on artistic enterprises. He owned the Campus Theatre. He knew how to manage the 'show business.'

"He took over the work on the condition that the Berkeley Young People's Symphony Orchestra would have to be entirely non-professional and non-commercial: no grownups could play in the orchestra, and it would have to be solely a youth activity, with the interests of the young people always first. Our whole thought has been devoted to allowing talented young people who are making a serious study of music to gain that exalted inspiration which comes only from playing great music together in symphonic form."

"A board of directors manages the affairs and shapes the policies in accordance with developments. A membership of subscribers pays two dollars and a half a year each to support it. In return, the members receive tickets to the two concerts per year.

"The list of sponsors includes the wife of a college president, prominent citizens, community groups, business men, and other citizens who like the whole idea, and who are eager to hear the young people play. It costs nothing for a young person to join. There are no highbrow requirements to become a member of the orchestra. There is no 'pull' or politics. If you are good enough to pass the audition, you are elected. Rehearsals are held once a week. It takes three or four months to prepare. (Continued on Page 58)

**M**AN IS ALWAYS FASCINATED by the whys and wherefores of things that exist. Perhaps that is why history is such a compelling study. But history teaches man a great deal in addition to satisfying his thirst for knowledge. The story of the origin and growth of an instrument is tremendously interesting, even to the person who has only a layman's contact with musical instruments.

The bassoon is a distinctive instrument with all of the individual characteristics which give it that distinction. It belongs to the woodwind family, and is the lowest-voiced member of that group. Like other instruments, however, it is the development of other and obsolete instruments. Its immediate ancestor was the *bass shawm* of the fourteenth century, known in England as the *bombardon*, and in Germany as the *brummen* or *bass pommer*. These instruments were made differently, and had different keys. Some of them possessed devices similar to the crooks and slides of modern brass instruments. An early characteristic of the construction of these instruments was a certain number of extra holes which were stopped by removable pegs, in addition to the usual finger-stopped holes. When the key of the instrument was to be changed, certain pegs were added or removed. With the development of the more frequent modulations that later composers began to use, this system became increasingly cumbersome and was gradually supplanted by the modern system, employing usually seven holes and seventeen keys.

The early bassoon-like instruments were of considerable length—some of them nine feet or more long—and were straight. To the smaller end was attached a metal crook, and a broad double reed was fitted onto the crook. It was a natural later improvement to have the instrument double back on itself, which feature is still unique among the woodwinds. The modern bassoon is a seven-foot tube doubled back on itself about thirty inches. The doubling of the tube is an invention credited to one Alfranio, canon of Ferrara, who brought out his "Phagotum" in 1625. The name "phagotum" probably arose from the fancied resemblance of the folded instrument to a faggot, and the same word remains in use in Germany and Italy to this day. The name bassoon is derived directly from the French *bass son*, or "low sound," although it may be claimed that it is an elision of the English *bass shawm*, or an attachment of the suffix -on, meaning "big" to the word *bass*.

## Early Form

Alfranio was not the inventor of the bassoon itself, as has been at times erroneously claimed, but the instigator of its doubled-back shape. As a matter of fact, through information supplied by Alfranio's nephew, a learned priest and scholar, we know that Alfranio's phagotum was patterned after a cornamuse, which is a bagpipe instrument. The cornamuse and phagotum of Alfranio both have cylindrical bores, and single-beating metal reeds. The bassoon, on the other hand, has a conical bore, and employs a non-metallic double reed. The phagotum was evidently an attempt to give a bagpipe instrument an organ-like quality.

During the sixteenth and seventeenth centuries a cylindrical-bore bassoon was constructed, known as a *rackett* or *sausage* bassoon. The tubing of this instrument was folded back on itself several times to give it compactness. The Brussels Conservatoire of Music exhibits a *rackett*, the tubing of which is bent into no less than nine parallel branches. Fitting into the pattern of instruments which precede the bassoon is the

# The Story of the Bassoon

By Dr. Alvin C. White

tropical climates, as it is immune from cracking. Sometimes the wing joint—which is exposed to the greatest amount of moisture—is constructed of ebony, or lined with it. The timbre may be dulled and heavy, however, when two different materials are used to form the walls of the air column. The joint connections and keys are usually of silver or nickel.

## A Wide Range

The range of the bassoon is about three and one-half octaves, and it has three registers. In the higher register the tone quality is called "vox humana" since it so resembles the human voice; it is similar to the violoncello quality. It is a transposing instrument, and is in the key of G major, but extra keys carry it lower to B-flat, two octaves below the middle C. Ordinarily A-flat above middle-C is the highest note, although a number of higher notes have been sounded on the instrument. The bassoon is full and rich in the lower register. Trilling, however, is not often used in this register, as it is rather ungainly.

Bassoons made by M. Savary are in great demand, and those of Morton, his successor, are extremely fine instruments. Exceptionally good instruments have been made in Germany, also.

The big brother of the bassoon, of course, is the double bassoon, or better, the Contrabassoon. It is the sub-bass of the wood-wind choir, and continues downward from the lowest notes of the bassoon. The contrabassoon is said to have been invented in 1539. Its development was parallel to the metamorphosis of the bassoon. Writing in 1619, Praetorius mentions a gross doppel quint pommer with four keys, all placed so as to extend the compass downward. A hundred years later, a grand or double bassoon was in use in England. It was an octave below the ordinary bassoon, and a few notes deeper than the largest instrument known to Praetorius. Experiments on larger instruments were not too successful until a man named Nickel in Germany brought the contrabassoon to its present state of perfection. The object of these experiments was to produce a voice of the bassoon quality, which would, like the double bass of the strings, sound an octave lower than its baritone relative.

The contrabassoon is about sixteen feet in length, only it is doubled back on itself six times, so that its coils stand about four feet from the floor. It has a metal bell which curves downward, and the crook with the double reed mouthpiece is similar to that of the bassoon. The mechanisms of the two instruments are almost identical, so that the bassoonist can also perform on the contrabassoon. In the well-established orchestras, of course, the performer specializes permanently on the instrument. The double bassoon is essentially a slow-speaking instrument, and is effective, because it can sound the deepest notes of the whole orchestral ensemble. For all of its low voice, it can be used with amazing flexibility. For special

\* It must be remembered that spellings of words in earlier centuries were not standardized to the degree they are today. Thus we have variously, "bumbard," "bombarde," "bombarion," and so on.

**BAND and ORCHESTRA**  
Edited by William D. Revelli

## Music and Study

affects it can imitate grunts, growls, and even snores.

Contrabassoons made by Keckel's of Biebrich am Rhine are very fine instruments, as are the ones designed by Dr. W. H. Stone and made by Hasenreiter of Coblenz. The two models are not at all identical, but are individually outstanding.

## Bassoon Music

The bassoon is undoubtedly the violoncello of the woodwind choir. Yet it is unique in its many uses and adaptability to other instruments singly or in groups. It has a characteristic ability to imitate the sound and tones of the other woodwind and brass instruments. In dueling with the French horn, adding it in melodic action, the bassoon tone blends so naturally that its assistance is hardly perceptible. This correspondence of tone is so accurate, that were the horn to cease, very few would note the change.

The instrument has the commendable quality of giving assistance and strength and beauty to other instruments or ensembles. The listener is rarely conscious of the many helpful bits that the bassoon accomplishes in the way of softening a tone that might otherwise be strident, in bolstering up a weak portion in the range of another instrument, or in adding *staccato* impetus to a low volume. The effect of which might otherwise be weak or vacillating.

The bassoon has been nicknamed the "clown" of the orchestra because of its mischievous propensities, which may be laid to its weird, dry quality of tone in middle and upper registers, and to its *staccato* passages in its deepest register. This clowning ability was early recognized and utilized, as it is found in Haydn. Blitz describes the gay, rollicking manner of *Don José* in "Carmen Suite No. 1" through use of the bassoon. Perhaps the best modern example of its humorous use is in "Peter and the Wolf" by Prokofoff; and Deems Taylor makes effective use of it in his Alice in Wonderland Suite. Through the Looking-Glass, Lewis Carroll's book, the bassoon is not confined to humor. It is capable of warm emotional expression, or gay, joyous descriptions.

As a rule the number of bassoons used in the eighteenth century orchestra was larger than to-day. In 1750, the Electorate Orchestra of Dresden, had sixteen wind instruments and twenty-five strings. Of the winds, five were bassoons and five were oboes. To-day, there are two, or at most, three of each, with a greatly increased number of strings.

At the memorial performance of the "Messiah" in Westminster Abbey on the twenty-fifth anniversary of Handel's death (1784), the orchestra consisted of twenty-six oboes and twenty-six bassoons. By the beginning of the eighteenth century the bassoon, horn, and clarinet were added to military band instrumentation, but the bassoon was found to be inconvenient for military band and the "serpent" took its place.

All the great composers have made extended use of the bassoon. Haydn made it one of the chief melody-carrying voices of the lower orchestra. There is much appeal in the use of the bassoon in "Military Symphony," and it is beautifully employed in the "Creation." Haydn also was a master in using the instrument for counterpoint in his masterful fugues. Handel tended to use the bassoon as a supporting instrument, but gave it an unusual bit of descriptive work in the weird *Dance of the Witches*. When Handel was writing music for a celebration of the peace of Alx-la-Chappelle in 1748, he had less no less than sixteen bassoons, forty trumpets, (Continued on Page 57)

## De Pachmann's Secret

By W. J. Gates

A SHORT TIME before his death, Vladimir de Pachmann, looked upon by many as a kind of pianistic caricature, gave to an interviewer in London a curious outline of what he called his "secret of touch." How seriously this should be regarded is hard to tell. The general public impression of De Pachmann is that he was a kind of showman mountebank, who always gave forth his educational wisdom as a kind of stage act gives his bluster. However, those who knew De Pachmann best say that his behavior, when alone and unconscious of being observed, was as eccentric and abnormal as being observed. He was clearly, with all his keyboard platform, a case for the psychiatrist.

He had, however, made a fanatical study of the

works of Chopin, which earned him the decoration of "Chopinizee" from James G. Huneker, who was the first Editor of The Etude Music Magazine. He worked for years to divine the best methods of fingerling Chopin's piano works and for developing a Chopin touch. In "Great Pianists on Piano Playing," by James Francis Cooke, De Pachmann gave "important discoveries" he claimed to have made. He also gave to a London journalist the following:

"In playing Chopin pianists get hard, brilliant effects. They should have a singing, velvety delicacy. They use the wrong fingers. The fingered editions of his works are full of errors in this direction. I very early found out that if I played Chopin as he ought to be played I must study out my own fingering. Hour after hour I tried first one way then another, until I got the quality of tone and the legato that I wished."

"I do not use the first finger in playing passages where a delicate effect is needed. The first finger is too heavy—too harsh. I use the middle finger. Now the stroke on the inner side of the finger and the stroke on the outer give two distinct tone qualities. The stroke on the inner side of the finger is the violin, on the outer it is the flute in tone quality."

"The pianist can give such variety of tone to a simple five-finger exercise that he can make it beautiful. But how many play five-finger exercises over and over like machines until they have taken their daily allowance of mechanism. Listen to every tone that you play, if you would play Chopin."

"Let me show you how I trill," he exclaimed. "Bend the first finger until it is the length of the thumb that they may be even. Then trill almost on the nail. There you have a Chopin trill. In playing octaves I find a much better effect gained by the use of the thumb and little finger than by alternating the third and fourth fingers on the top notes in the Liszt style of playing."

"There is yet another thing. In playing passages for both hands, with the top note to be struck by the left hand crossing the right, a much better effect is made by taking with the left hand the lowest note marked for the right. This makes it possible for the top note to be struck by the right, a crossing of the hands being avoided. A small thing, apparently, but it is the small things that go to make a greater performance of Chopin and of all composers."

"There you have some of my Chopin secrets—touch and tone, quality, octaves, and the trill I have never told these to any one before."

De Pachmann at least brought a sense of humor to the piano recital, an element in which it was totally lacking. Many will aver that humor has no place beside serious music; others say

they enjoy the pianistic roost all the more because of the saline touch of humor.

But when De Pachmann returned to America in 1923, the critics had forgotten the saline intensity of his unexpected salutes on the concert platform, as witness their remarks in the next day's reports of his recital.

Deems Taylor started out in the "New York World" with: "Three thousand people saw murder done last night in Carnegie Hall."

Colles, London critic wrote: "De Pachmann was even more talkative than usual; told the audience what he would do and how admirable it was when it was done."

Giles, of the "New York Tribune," said the pianist "brought his inimitable one-man vaudeville show to town and kept a huge audience laughing."

The "New York Sun" complimented him thus: "He was his own best critic; his own jester, apologist, worshipper, father-confessor. He had a Dickens of a good time. So did the crowd."

And of how many recitals could this much be said? But no one, save a De Pachmann could fill a De Pachmann role; so humor may continue to be missing from the piano recital.

## Roger Giles, Surfin, Also Dealt in Music!

But Spelling Was Not His Strong Point

By John Winters Flemming

The following signboard, now in the Horniman Museum, London, England, was found in a Cornish village. The good "surgin" also had musical tastes.

ROGER GILES. SURGIN

Parish clerk and skulemaster, grocer and undertaker, respectably informs ladies and gentleman that he dross teet without wateing a minit, applies laches every hour, blisters on the lowest tarts and wizicks for a penny a peice. He sells godfathers' kordales, kuts korns, buynys, doctors hoses, clips donkies wance a munder and attemates to luke arter every bodies maynes by the ear. Joe-harps, penny wissels, bras kind-sicks, fry-pans & other moozical instrumets haue grayt restringing fingers. Young ladies and gentleman haue them commed and langeud in the pertiest manner. Also grate eatake of their morris and spinn. Also arm-matches, wyching the base viol & ol other sorts of fancy works, quadrills, pokers, weazies & ol country dances tort at home and abroad at perfekshun, perfumeyn and snuff in ol its branches.

As times is cruel bad I begs to tell ee that I has just beginned to sell ol sorts of stashonyare ware, cox, hem, vugs, pigs, and ol other kind of poultry Blackin-brishes, herring, colcs, scrubbin-brishes, traykel, and godie bukes and bibles. Mis traps, brick dist, whisker seeds, morrel pokkeral kerchers and oll sorts of swatemals includin taters, sasages, and other gardenstuft. Bakky, zizzars, lamp oyle, tay kitties and other intoxicating likkers. A kide of fruit, hats, zons, hareole, paifins, buik kits, grindstones and other sitables. Korn and buyon zavie and oil hardware. I has lat in a horribuley of type, dogs mate, jollipops, ginger bread, cherries & other pickles such as worm salts, hayders, green sope, anzetrar. Old rago bort and sold here. New ageyld by Roger Giles. Zincing bunders keeped such as hows, donkies, payrox, lobsters, cri kets, also a stock of a celebrated braider I twches, graphity, ritimethic, cowsticke, Jimma-ticks and other rhyme-tricks.

CODE SAVE THEE KINGE

## How Good Violins and Bows Are Ruined

By Henry Morton McGahan

IT IS SURPRISING how little care many musicians, professional as well as amateur, give to their instruments. Many fine violins and bows are impaired and rendered unfit for practical service, either because of lack of knowledge, or because of careless indifference to their peculiar sensitiveness to certain laws of physics.

A violin requires expert adjustment, even after it is carefully made by a master craftsman. Most makers, especially the ones who place their names inside their instruments, adjust them for orchestra or solo playing before passing them on as finished products. Nevertheless, careless handling by ignorant dealers or novices, who attempt to change an adjustment, often disqualifies the violin to such an extent that it is unsaleable to anyone but an expert in mechanics, who can see the trouble and correct it.

Sudden changes in temperature in poorly conditioned buildings are detrimental to many fine instruments. This does not apply to short periods of time, however, as many violins have in a maker's shop, under construction or repair. These are unstrung, and are not under the extreme pressure and tension of correct pitch. Also, the craftsman tests them for tone and responsiveness before they leave his bench.

Any attempt at a major adjustment, such as resetting a soundpost, refitting pegs, fitting a new bridge, gluing a crack where the top or back has come loose, if not done by one who understands the model and its graduation, often results in a permanent injury.

## The Sound Post Juggler

Many students whittle a sound post out of any kind of wood that may be at hand, and attempt to set it with a string, crude pliers, or with any thing else that may seem to do the trick. Many fine works of art are damaged in this way. If the post is too long, it may punch a hole in the top, or hollow out the fibers on the under side. Sometimes such procedure pushes the top out of alignment, and enlarges the air column, which results in a soft tone. If the post is too short, the top of the violin, may sink down with the pressure of the bridge until it reaches a new setting. This throws the entire violin out of balance.

Attempting to fit a guitar-type patent-head on a delicately made violin is an excellent way to ruin a master-carved scroll. No two violins are exactly alike in every point, and the older or more original the model, the greater may be the difference in minute details. This being the case, many peg-holes are hollowed out by a penknife or a rat-tailed file until the metal posts will fit in a crude manner go into the peg-box. Most patent-heads have rough projections on the under-side of the plates, and these cut into the wood if the holes are not counter-sunk with a sharp instrument.

These keys greatly impair a pure violin tone and impart a metallic ring no musician should tolerate. If a patent-key must be used, something less injurious to violin tone would be more desirable.

Another thing that impairs many instruments is an improperly fitted bridge. The feet of the bridge should exactly fit the curve of the top of the violin. To do this requires considerable skill. A bridge should be of a certain design to fit a



A Representative J. B. Guadagnini Violin. Guadagnini Died in Turin in 1786

certain model violin. Therefore, it is best to have a master-maker cut and fit the bridge to bring out the best qualities of the instrument. This will save trouble later.

## Another Serious Defect

Many people use stiff wire to fasten a tail-piece to the end-pin. They twist the wire together in a rough mass on the under side of the apron, or lay it in badly scarred varnish. We have seen good violins with holes punched through a fine spruce top by this ignorant practice.

It is also a bad practice, especially if one owns a fine violin, made by a master maker, to lend it to everyone who asks for it. Very often each borrower attempts to make an adjustment or to do some repair work. When the owner finally returns to the fitter he must secure the services of an expert to wonder why the repair bill runs so high. He merely pays for his friend's ignorance and his own generosity.

Country fiddlers keep the hair in their bows for days until the spring and elasticity are all but gone from the stick, and then condemn the quality of the wood. Students also are guilty of this. In many cases holding the bow im-

properly by the middle of the stick ruins the hair. Grease from the fingers, due to perspiration, spreads the entire length of the hair when, later, someone uses the bow, holding it near the frog, in a proper manner. Some of the most beautiful effects in good violin execution are produced at the heel of the bow.

Many players attempt to re-hair a bow by means of the crudest of methods. This is certainly no job for a novice. It requires skill, patience, and experience to properly re-hair a bow. It should be remembered that the violin is not an experimental machine, but a complicated creation of apparent simplicity, all the more deceiving because of its plain appearance, and that for expert advice and repairs, it will pay to consult a really first class maker.

## Some Violins Cannot Be Repaired

With all the care, however, one may give his violin, it is a strange but nevertheless absolute fact that some very fine violins break down in tone and volume, all at once, without any apparent reason. These instruments are invariably violins that have changed hands through a period of several years, and are not new, well made violins in the hands of musicians who understand their proper care and individual requirements.

There seem to be a few things that can happen to a violin which will depreciate its tone to such an extent that even (Continued on Page 54)

**VIOLIN**  
Edited by Robert Braine

## Music and Study

Did Rachmaninoff Make a Mistake?

Q. 1. What is the pronunciation and meaning of the title *Rhapsody* by Rachmaninoff?

2 In the opening passages (p. 5, Fischer ed.) the title *Rhapsody* has been written this music must represent the E-minor triad. On the next appearance both B-sharp and G-natural are used. Is this a blip?—  
D. J. H. 1. No, it is not a blip. In fact the first beat there is a B-flat, but our next appearance there is a B-natural. Is this a blip?

3 Should the chord in Measure 14 be slightly prolonged or omitted?

4 What would be the metronome markings of the different movements, notably the six piano pieces?

5 With what would the metronome markings for the different themes of *Wagner's Siegfried Idyll*, *Whisper*, and *Webster's Invitation to the Dance* be?

6 What would be the metronome markings of the six piano pieces by Webster, *Invitation to the Dance* being the most difficult?

7 Are any of Beethoven's symphonies been arranged for the piano?—S. M.

A. 1. The pronunciation is *pó-éshahn*. It is a buffoon, a French carnival character dressed in black and white.

2. No, Rachmaninoff intended it to be gay. This answers your third question.

3. If you had a little acceleration in the previous measure you would have a sight reading in Measure 14; otherwise it should be in strict time.

4. About  $\frac{J}{=}$  144 throughout, however, the middle section may be taken more slowly.

5. I cannot answer the first part of this question as I am not a pianist. L. Wieniawski wrote several pieces called *Valse de Concert* and you do not say which one. The introduction of *Invitation to the Dance* should be taken about  $\frac{J}{=}$  120, and the general tempo  $\frac{J}{=}$  80 or faster.

6. Some of the easier ones are *Fair Elise*, *Mimosa*, *In G*, *Six Easy Variations* in *G*, *Two Easy Variations* in *C*, *Two* difficult are *Ecclesiastis*, and *Andante* in *F*.

7. Louis Whicker has arranged them for piano. They may be secured through the publishers of *The Etude*.

## A Famous Trill

Q. 1. How is the trill played as in the beginning of *Music in Its Elements* by J. F. Fetter? (See *Etude*, p. 11, January, 1942.)

2. At the very beginning of the piece, some of the notes have ped. marks, and some do not. Do we add the use of the latter?

3. Are the opening measures played in a connected way, or not?—M. L. D.

A. 1. The first two measures are as follows:

2. Yes, the pedal should be used, but with discrimination.

3. They are played in a connected way. Do not use any pedal on the turn, but keep the pedal down through the first two C chords.

A.

Arnold Schönberg opens his *Klarinettenstück*, Op. 33, a with the following chord:



According to this composer's practice of construing chords with tones instead of thirds, and using the diminished or augmented octave instead of the perfect octave, this is a completely logical chord, though there are ears to which it may not sound very harmonious!

A. This is a little out of my line but I have asked a friend of mine who plays in a dance band to provide me with the names of a few publishers of popular

books of Popular Music. I am interested in trying to have published a song—the type known as a popular song—which I have written, but am not able to get it published at present. Perhaps you could give me names and addresses of some reliable firms.—Mrs. J. C. H.

A. This is a little out of my line but I have asked a friend of mine who plays in a dance band to provide me with the names of a few publishers of popular

## Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music,  
Oberlin College

Musical Editor, Webster's New  
International Dictionary



No question will be unanswered in *THE ETUDE* unless it is beyond the ability of the author or publisher to answer it.

teacher play a short melody which would then be sung back by those with at least fair voices—this possibly including everyone. The final step would then be to have him to be to have this same melody played by various students, one piano, violin, or whatever other instrument might constitute a natural medium for each one. The final step would naturally be to have the student write on staff paper the melody which he has just heard sung. In the very end, the process would be completed to singing and playing. In that way, the student would not become frightened, for if he is musical at all he should be able to learn in a comparatively short time to listen intently enough to a melody so as to be able to remember it correctly in both rhythm and interval.

The continuation of the staff as a part of the same would not in this case constitute nearly so great a difficulty, and I believe that in the end the student would go further in the same length of time. Of course the difficulty of the material has to be adjusted to the student's stage of advancement.

**L**E T US BELIEVE in the adult beginner—for he is the best material on the market to-day! He is wanting and waiting to study piano playing—hundreds of him. Indeed, there is no lack of grown-up-beginner enthusiasm. The actual demand is for the invincible teacher—not for the invisible pupil.

Perhaps you have wondered whether you could guide these adults effectively, or just how and when you might prepare yourself. Well, it is said that nine-tenths of all success depends upon the time. And Russell Sage's advice to those who wished to succeed was: "Buy your straw hats in winter." So, let's buy our straw hats in winter! Let's take stock of our knowledge, our experience, our appeal. This is the time, since adult enrollment is increasing.

There comes a day in many a life when a new endeavor is sought. The grown-up yearns for something he can do which he can take an active part. And there is no surer escape from loneliness or drifting than the study of music, with a piano for companionship.

## Meeting The Adult Beginner

"Where are these prospective pianists?" some one may ask. Maybe you haven't recognized them. They are here, but not making stump speeches to publicize their hopes. How they want to play! They are not courting a negative reply when finally they ask, "Do you think I could learn to play a little—for my own pleasure—at my age?"

These modest music lovers are not likely to call at the studio in mid-afternoon; in fact, they are not likely to call at all. Yet they are all about—working in offices, teaching in schools—some of them old acquaintances, casually speaking to us respecting you or your studio. And every one hoping to find the understanding teacher without openly seeking you.

Why not make yourself visibly accessible by rearranging studio hours and spending more evenings there? Evenings are the adult's recreation time, and an open studio may well be the fundamental adaptation to this interesting phase of teaching.

Some grown-ups study music for its cultural advantages; others to find relief from the tension of their daily work. But most of these aspirants study because they want to become artistic pianists. And this is what teachers have been so slow in believing.

The beginning adult has long been observing the finer distinctions of interpretation in the playing of famous pianists. He asks some explanation of such subtleties as pedal effects and singing tone. Of course, there are mysteries in piano playing that only masters can pass on. For this reason progressive teachers take advantage of every opportunity to work privately with great artists.

## Self-Preparation

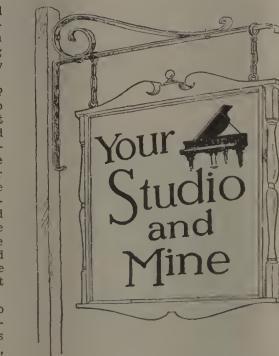
Not all may live in a musical stronghold; but, through intensive reading, we can all learn much about great teaching. We can take a single book at a time, such as that secret-filled manual, "The Pedals of The Pianoforte," by Hans Schmitt, and study it as if learning directly from an expert; thus ending pedal uncertainties.

Let us also extend our learning interest to subjects that can be related to music. There is the philosophy of Socrates, the popular psychology of David Steward, the older essays of Emerson. Profound writers have given us forcible words with which to correlate useful ideas to the student's individual musical problems. We may well acquire the habit of using them. A student will linger longer if he knows that our knowledge

## Succeed with the Adult Beginner

How the Teacher May Expand the Clientele and Increase Income

By Ava Yeargain



ining theoretical, or shared, will ever take the place of personal performance for them. They want the revelation and inspiration that only individual study and solo accomplishment bring. Have any of us been content with less?

## The Teacher's Appeal

Let us excel in finding latent talent. Then we shall deserve distinctive performers as our followers. Let us look well into the relationship between pupil and teacher, for it is here that one may find the first link in satisfactory adult piano education.

Can you guide a grown-up without "teachin'" him? Can you match his enthusiasm? Can you treat a student as a colleague—and do away before it explains itself?

So, speak to your idea: take it out and use it often. It will reveal other thoughts every time you apply it.

Actual guidance of the adult beginner may go hand in hand with preparation for this selective service. After analysis-reading has become a part of your daily life, accept an interested, but untrained, friend as a first pupil. Next, make it known that you will specialize in adult teaching because you like it. A sympathetic attitude and an interested pupil will soon make your influence felt. Emerson said:

"If a man can write a better book, preach a better sermon, or make a better mouse-trap than his neighbors, though he builds his house in the woods, the world will make a beaten pathway to his door."

## The Grown-up's Lesson

Let us remember that we are training an adult, not teaching a child. This older pupil knows many things that we have missed. You and I have devoted our lives to music, that we might become teachers—just as these other grown-ups have equipped themselves for their careers. Therefore when an adult comes as a piano beginner, it is not because he knows little, but because he knows little about piano playing.

Adult aspirants, thinkers that they are, do not become poetic pianists through method promotion or mass production. They want to play! And nothing

is more important than in what we do, but in what we understand.

The whole world is doing things."

Isn't it true that all teachers are "doing things"? But what of understanding? Yet understanding is merely taking the trouble to know the other side. It may mean listening with genuine interest to all the pupil has to tell of himself and his ambitions. It is (*Continued on Page 59*)

# Yugoslavia's Picturesque Music

The Song of the Guslar

By Esther Jonsson

**THE ETUDE** last April published an article by the American pianist, Esther Jonsson, on "Music in War-Torn Greece." The article appeared at the moment of the Nazi occupation of Greece. At the same time Yugoslavia fell and came under the Nazi's heel. Miss Jonsson has also traveled extensively in Yugoslavia and concertized there. She has made a special study of the striking musical life of the South Slavs. Etude readers will find this a most informative article.—EDITOR'S NOTE.

WHEN THE GERMAN overran Yugoslavia, the Land of the South Slavs, last April, the Yugoslavs sadly shook their heads and said, "This is another Kosovo for us." By that, they meant that their country was being torn down again, as it had been in 1389 at the decisive battle of Kosovo when the flower of Serbia's manhood fell before the Turk. With the defeat at Kosovo five centuries of darkness descended on the South Slavs, and the progress of the civilization and culture which had flourished so richly until the fourteenth century was halted. The Yugoslavs, who include the Serbs, Croats, Montenegrins, Dalmatians, Slovenians, Bosnians, and Herzegovinians, have one hope—that this time the period of darkness will be brief. They have faith in their country, which was bounded on the east by Bulgaria, on the south by Greece, and stretched for a thousand miles on the west along the marvelously beautiful Adriatic Coast, will be restored to them.

During Serbia's five centuries of bondage, it was music that kept alive the hope of freedom in the hearts of the South Slavs. The conquering Turks closed the churches and schools and forbade all public gatherings, but they overlooked one thing—the guslar, or minstrel, who wandered from village to village improvising his songs. The guslar was often old and blind, and the Turks thought him too old to harm. Not understanding the power of his art, they forced him to continue his wanderings. He gathered the people around him, and to the accompaniment of his gusle, he sang of the glory that had been Serbia. He sang of Serbia's heroes who had fallen at the battle of Kosovo, and the strength and beauty of his song gave the people the faith and hope that one day their freedom would be restored. For more than five hundred years the guslar, with his primitive, one-stringed instrument held the South Slavs together. His power over the people was almost miraculous.



THE GUSLES  
These instruments are carved by the peasants of Yugoslavia from one solid piece of hard wood

come to hear. One should not approach a gusle concert in a festive mood. The gusle weeps and one's spirit weeps with it.

Similarly, the public felt as we did, for in a village of a few dozen houses, about four hundred peasants packed the hall. The players, twenty of them, began to arrive with their gusles, one more elaborately carved than the next. We were introduced to Basor, who later won the first prize.

A simple, one-stringed, mandolin-shaped instrument, the gusle is carved from a single piece of hard wood. Basor's gusle was strangely and wonderfully carved. Across the back was the Montenegrin eagle, while the goat skin stretched over the bowl, was held in place by delicately wrought claws. Among the scrolls and carvings of the head were pictures of Bishop Strossmayer and Kara-George, or Black George, the



DANCING THE KOLO  
In the background, drying tobacco

THE ETUDE

CLASSIC AND CONTEMPORARY SELECTIONS

## ALLEGRETTO FROM SYMPHONY IN D MINOR

CÉSAR FRANCK

Arranged by William M. Felton

César-Auguste Franck (born at Liège in 1822, died in Paris, 1890) spent two-thirds of his long life in Paris, where his influence was felt as a teacher and organist, as well as a composer. The extraordinary popularity of Franck's Symphony in D Minor, as heard by millions over the air, has led to demands for the publication of extracts from this work. The arrangement for piano by Mr. W. M. Felton will be welcomed.

Grade 5. As played by harps

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JANUARY 1942

## FINALE FROM SONATA IN G MINOR

Domenico Scarlatti was born at Naples in the same year as the birth of Bach and Handel - 1685. He was looked upon as a serious rival of Handel. When Scarlatti and Handel were twenty-three they took part in a contest at the organ and the harpsichord. Opinion was that Handel was the finer organist, while Scarlatti excelled him at the harpsichord. Had Scarlatti known the modern piano, with its sustained tone, his style might have been very different, but the world would have been deprived of such delightfully sprightly movements as the following. Grade 5.

DOMENICO SCARLATTI

Allegro M.M.  $\text{♩} = 120$ 

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THE ETUDE

JANUARY 1942

## SPARKLES

ELLA KETTERER

Grade 3.

Allegro M.M. ♩ = 120

Sheet music for "SPARKLES" by Ella Ketterer. The piece is in Allegro tempo (♩ = 120). It consists of eight staves of musical notation for piano, featuring various dynamics like f, ff, and mp, and performance instructions such as "l.h." (left hand) and "Fine". The music includes a section marked "fa tempo" and ends with "D.C." (Da Capo).

## PRAYER

RALPH FEDERI

Grade 4.

Larghetto M.M. ♩ = 72

Sheet music for "PRAYER" by Ralph Federi. The piece is in Larghetto tempo (♩ = 72). It features two staves of musical notation for piano, with dynamics including mp, f, and ff. The music includes sections marked "Poco mosso ed energico", "Poco agitato", and "a tempo". The piece concludes with "D.C." (Da Capo).

Grade 3½.

## WHIRRING AIRPLANE

LUCINA JEWELL

Allegro non troppo M.M. = 104

Sheet music for "WHIRRING AIRPLANE" by Lucina Jewell, Grade 3½. The music is for voice and piano, featuring six staves of musical notation with various dynamics and performance instructions. The piano part includes fingerings (e.g., 1, 2, 3, 4, 5) and pedaling. The vocal part includes dynamic markings like *mf*, *f*, *cresc.*, *ff*, *dim.*, *a tempo*, *rit. un poco*, *Fine*, and *p cantabile*.

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THE ETUDE

## VOCAL AND INSTRUMENTAL COMPOSITIONS

## HERE'S ONE

Herewith The Etude presents a rare addition to the singer's recital repertoire in a masterly arrangement of a practically unknown Spiritual developed by William Grant Still, acknowledged as one of the most brilliant composers of his race.

NEGRO SPIRITUAL

*mf* Slowly Arr. by William Grant Still

Moderately

Talk a-bout a child dat do love Je-sus,  
Talk a-bout a child dat's been con-vert-ed,

Here's one, here's one. Talk a-bout a child dat do love Je-sus, Here's one, here's one.  
Here's one, here's one. Talk a-bout a child dat's been con-vert-ed, Here's one, here's one.

In ol' Sa-tan's snares I once was fall-in'  
Ev-ah since I learned de gos-pel sto-ry

*p* retard gradually *mp* in tempo ten.

Here's one, here's one. Talk a-bout a child dat do love Je-sus, Here's one, here's one.  
Here's one, here's one. Talk a-bout a child dat's been con-vert-ed, Here's one, here's one.

*pp* retard *mp* in tempo ten.

retard gradually in tempo 1 retard gradually

But I heard de voice of my Lawd call-ing. Talk a-bout a child dat do love Je-sus, Here's one.  
I've been walk-in' up de path to glo-ry. Talk a-bout a child dat's been con-vert-ed,

*retard* in tempo *retard* *retard* *retard greatly*

Here's one.

retard greatly

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## LOVEST THOU ME?

James Montgomery  
(1771-1854)

ROY NEWMAN

Moderato

Musical score for Violin and Piano. The Violin part features a melodic line with various dynamics (mp, mf, cresc., decresc.) and performance instructions (poco rit., a tempo). The Piano part provides harmonic support with sustained notes and chords. The lyrics are integrated into the musical structure.

"Lov - est thou me?" I hear my Sav - iour say; 'till that my heart had  
 pow'r to an - swer, "Yea, Thou know - est all things, Lord, in heav'n a - bove And earth De - beneath; Thou know - est that I love!"  
 But 'tis not so; in word, in deed, in thought, I do not, can - not  
 love Thee as I ought. Thy love must give that pow', Thy love a - lone; There's noth - ing wor - thy of Thee but Thine own.  
 Lord, with the love where - with Thou lov - est me, — Shed in my heart a - broad — would I love Thee, —

Arr. by Leopold J. Beer

## RIGAUDON

FRANÇOIS COUPERIN  
(1668-1733)

Musical score for Violin and Piano. The Violin part is labeled "Poco allegro" and includes dynamic markings (p, f, mf, cresc., decresc., a tempo) and performance techniques like grace notes and slurs. The Piano part provides harmonic support with sustained notes and chords. The score is divided into sections by vertical bar lines.





## DELIGHTFUL PIECES FOR YOUNG PLAYERS

Grade 2 1.

Allegretto M.M. = 120

## SYLVAN CHIMES

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NELLE S. SCALES

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Grade 2.

## HEAR THE OLD BAZOOKA!

N. LOUISE WRIGHT

In a jocular manner M.M. = 144

Bring out the melody

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## AROUND THE TOTEM POLE

Grade 2.

With much accent and lots of pep M.M. = 100

On the Red Man loved his To-tum Pole That al-most touched the sky, And the i-dols paint-ed all a-roundt Oh my! Oh my! Yip-pi

Hi - yi - yi! (They shout and dance) more softly still more softly very softly and a bit slower Way up, way up, high! On the (small hands may omit the tied note)

(more and more slowly as tho' lost in wonderment)

Red Man loved his To - tum Pole That al - most touched the sky. Oh my! Oh my! Oh my!

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## FAITH OF OUR FATHERS!

(St. Catherine)

HENRI F. HEMY

Arr. by Evelyn Townsend Ellison

Grade 2 1/2.

Frederick W. Faber

M.M. = 96

Faith of our fa - thers liv - ing still In spite of dun - geon, fire, and sword; O how our hearts beat high with joy

When - er we hear that glo - rious word! Faith of our fa - thers, ho - ly faith! We will be true to Thee till death.

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Grade 2 1/2.

Gracefully

M.M. = 168

ON A BRIGHT BLUE SEA

MILO STEVENS

Fine mfp

D.C.

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## TECHNIC OF THE MONTH

### SINGING OCTAVES

With lesson by Dr. Guy Maier for this study on opposite page.

The octaves in the right hand sustained throughout, and played with power. All the rest very softly staccato. Grade 3½.

CARL CZERNY  
Op. 335, No. 37

Andante (M.M. ♩ = 72-80)

THE ETUDE

## The Technic of the Month

Conducted by Guy Maier

**Guy Maier**

### Singing Octaves

(To be Used with Czerny, Opus 335, No. 37)

**T**HIS MONTH'S SIMPLE, beautiful study needs little elucidation. Two silver trumpets singing in octaves file in by stately procession. If you want to give a tone picture of this procession of aspiring, godlike creatures, with heads erect, chins up, eyes to the hills—you must learn to play it *from the beginning* without looking at the keyboard.

First, memorize the right hand octave melody, alone, without inner tones. Then add the left hand octave accompaniment, thus:

Play all eighth notes—right and left hands—at first, sharply and lightly, with pulsing *staccato*; later, as straight eighth, the left hand with gently rebounding full-arm touch.

Chords difficult to reach like the fourth beat of the second ending (Part 1) are simply rolled. Quick "dabs" of damper pedal may be used throughout. Be sure to make a sudden *diminuendo* in the third measure of Part 2 followed by a thrilling surprise *crescendo* in the next measure.

Now, play the étude as written, but omit all fifth fingers in right hand—this to reduce stretch tension, to emphasize rotation toward thumb, and to achieve loose, richly singing thumbs. Let your elbows float!!

### Fortunes in Melody

(Continued from Page 12)

write a complete musical show. Writing incidental music for screen and radio is an expanding field for composers, but one which is highly specialized. The essence of composition for these media is time. The composer must have a ready muse; he cannot invite it at his ease to some sylvan retreat. On the movie lot, he does not see the film until it is cut, assembled and run off. Then he must choose the most likely spots for music. By timing the film footage, he is able to tell how many seconds of music are required. Nor has he the time usually to score the work. The orchestration is done by specialists. When music is completely orches-

trated and recorded, it is dubbed in on the sound film track.

Film music is roughly classified as main title, end title, montages and inserts. In the first, the composer tries to capture the prevailing mood of the picture, since the music precedes the picture. The end title is something in the nature of a coda or conclusion. Montages designate composite shots, usually showing elapses of time, and inserts are bits that can be inserted anywhere to heighten the emotion or action. Each piece of music for film or radio must be timed to a split second, and the composer must learn to adapt his work to fit.

(Continued on Page 60)

Noted pianist and music educator, whose counsel is sought each month in the pages of the *Etude* by teachers and students alike, says of the Steinway piano: "To be a successful teacher you must produce students whose playing everybody enjoys; you must turn out pupils who play joyfully with rich, lovely tone. For this you need the best instrument available, which is, of course, the Steinway. The fact that practically all the world's greatest artists use it exclusively proves that the Steinway is the one and *only* piano for everybody."



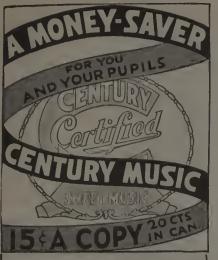
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JANUARY, 1942



## Building Vocal Surety

(Continued from Page 9)

the singer goes as though you were going to sing *forte*—but do not sing *forte!* With the diaphragmatic expansion fully prepared, attack the high note delicately, easily, lightly. This creates a reserve of support which holds the tone secure and allows it to be held through the duration of the longest phrase.

"No singer is completely free of vocal problems, and the young singer is usually beset by several of them. He should realize that this is the result of his inexperience, and set to work correcting one thing at a time. A single phrase or sentence may reveal difficulties in phrasing, support, in attack, in color, in interpretation. In such a case, the young singer should concentrate upon one problem at a time. He should not attempt to correct his several difficulties simultaneously. He must repeat the single phrase in question ten, twenty, thirty times; each time he should bring nearer solution one of his problems. When he has controlled the diaphragm to the point of achieving the entire phrase on one breath, he should begin all over again to make his attack free, light, and sure. Then, as though from the beginning, he should study again the phrase with its suitable interpretative shading. The commonest mistake the beginner makes is that of trying to 'perfect a phrase.' It is better by far to take the phrase apart and 'perfect' the individual problems that make it difficult. In such a way, the singer becomes self-critically aware of his errors.

### The Gateway to the Registers

"If he finds that he tends to stridency in the upper register, he should pause to work assiduously upon the middle voice—which, as we have seen, is the gateway to both registers of singing. If he finds a tendency to vibration, or *timbre*, in his voice, he should work on that defect, concentrating again on the middle voice, and singing piano with a minimum giving-out of tone. Whatever the individual problems may be, they should be corrected at their source and separately.

"It is my conviction that the singer can be of greatest assistance to himself, through alert self-criticism, and through a constant and intelligent application of the vocal principles imparted to him. A good teacher, of course, is of inestimable value, but chiefly as a means of control. Teachers can actually make a pupil sing correctly. The pupil must accomplish that by himself. In my opinion, the most successful teacher is one who is, or has been, a singer himself. Theories about vocal production are

ter. Then, the following morning, one of the newspaper critics may laud, while another finds cause for censure. What, then, is the singer to do? Only one thing; if he is wise, he will take pleasure in the praise, examine the blame for points of future guidance, and study his own work. His own criticism on his performance should have been made while that performance was in progress. He knows his own standard of perfection for every tone; he knows also whether his tones are reaching that goal. If they are not, he knows why. It is that criticism which helps him most. That is why the singer must early accustom himself to probing his own work more deeply and more critically than does anyone else; that is why his own standards are, ultimately, his own guide.

## The Song Recital

(Continued from Page 19)

example as a seeker should be followed by all singers.

Not only are there in 1941 American composers who are writing admirable settings of good verse and, consequently, are well worth thoughtful study, but also are there still many songs by composers of established international fame, many of whose songs still remain unsung, despite their merit. Franz Schubert, for instance, composed literally hundreds of songs. Of these perhaps one hundred are more or less familiar to musical ears, leaving unknown scores of songs that deserve a hearing. Hugo Wolf is another song-writer of the first rank, many of whose best songs seldom, if ever, appear on a recital program. The almost forgotten Carl Reineke, composer of ballads, deserves re-discovery.

### What Is a Song Recital?

A song recital is, properly speaking, the singing by one singer of a whole program of songs, or the singing by more than one singer of a program of songs all written by one composer. (I once saw the announcement of a program consisting of nineteen settings of Heinrich Heine's *Die Blume* by nineteen composers. I was not brave enough to assist at it!) A program not falling within this definition should be called a concert.

The song recital seems to have been a comparatively modern invention, at any rate in our country. Fifty years ago, miscellaneous concerts were popular, which, in addition to operatic and oratorio airs and instrumental numbers, usually included settings of a popular order sung in English. The use of foreign texts was by no means so general as now. The programs usually offered an operatic duet or two, and was more

(Continued on Page 58)

## VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Another Operatic Aspirant

*Q. I am sixteen years of age with a soprano voice which my teacher says is developing into a coloratura. After my third lesson I reached High C easily, and my teacher says I could reach High D. She says I have a soprano voice but has a lovely sweetness, is as clear as a bell, that I have good breath control and a sense of rhythm. Does this indicate a natural singing voice?*

*2. What steps shall I take to go into opera? What training is required? What should I do to receive recognition?*

*3. How may one develop volume? Please let me have the names of some books helpful to the singing student and tell me what they cost. Also the names of a few opera songs.—L. M.*

*Your case is quite similar to that of Mrs. A. C. F., and our answer to her inquiry applies here. Please read it carefully. Please read it very carefully. We certainly hope that your teacher's estimate of your voice is correct, and that the qualities named in your note, you may claim with assurance that you have "A good natural soprano voice, which is developing into a coloratura—good looks, a fine figure, a lovely smile, and a good education." Her singing seems to have been recipient along the lines of choral and ensemble singing, both of which are very valuable to develop musicality and personal charm. She should, however, gain experience as a solo singer and, if she is to have a career, she must make her reputation in the field of solo singing, either in ensemble or chorus singing. Therefore she must immediately concentrate her whole attention upon solo singing. The solo singer must have a fine voice production, a smooth scale, complete command of the vocal range, a good diction, enunciation, an understanding of the meaning of words in several languages. Then she will know, how to make up for the lack of naturalness in her voice, and how to sing for the singing artist. Then you will be ready to start. There are only a few local companies that are not connected with a local Grand Opera Company. When you are thoroughly prepared, you must arrange to go to one of these companies and be able to compete with the thousands and other girls with*

*3. Cultivate your voice with the utmost care and assiduity, until you have acquired a clear, ringing, well-projected voice. The clarity of utterance necessary to the performance of the operatic rôle which you select.*

*4. Learn four or five roles that suit your voice, your looks and your personality. In the original language. Then begin yourself in the appropriate action toward a competent operatic coach. Learn how to walk, how to dress, how to make up for the lack of naturalness in your voice, and how to sing for the singing artist. Then you will be ready to start. There are only a few local companies that are not connected with a local Grand Opera Company. When you are thoroughly prepared, you must arrange to go to one of these companies and be able to compete with the thousands and other girls with*

*4. Volume of voice comes with good production. Never try to force a voice, but let it sing. Let it sing like a bird.*

*By the way, a coloratura soprano does not need so much volume as a dramatic soprano, or "Prima donna." Both the "Soprano" and the "Prima Donna" album contain many fine operatic songs. The publishers of these albums will be glad to give you the names of the songs. It is more difficult for me to suggest books upon the Art of Singing which would be helpful to you. We recommend Prokofieff's "Singing School," Clara Kathleen Rogers' "English Dictionary," and others. You may also consult your teacher.*

*5. Your third question we have already answered. Of course she is young enough, and she should be allowed to go to the school, the industry, the looks, the good judgment, the opportunity to study with the right teacher, and the right coach, and to sing for the public, until she is prepared for a public appearance. Then she will be started at least upon the road to a musical career.*

*The Pretty Girl with a Lovely Voice*

*Q. My daughter, twenty years old, has a really lovely voice, with a range from E-flat to G. She has had a voice lesson with a teacher who gave her a range of three octaves. She has had one year of formal training, and she has been for the last two years a member of the Inter-High School Chorus. She has also been in the choir for grand opera to October. The school of this year, with stars from the Metropolitan Opera Company taking the leads, being accepted with great success. She can sing various church services in several cities and has done a lot of work with special coaches. She is a very good singer, with a right voice, is lovely to look at, tall, well formed, with proportioned hands and feet. She reads*

*music well and plays the piano. Grades Four and Five. Her family background is musical, studying with a teacher here, taking three lessons a week, and she is not allowed to practice except with her teacher. I would like to know if there is any room for her, with some successful teacher who was formerly a successful opera singer. Would you advise me to get in touch with her teacher for a year or two, or to make the change now?*

*6. Can you give me the names of any such teachers?*

*7. Do you think a woman should teach a woman?*

*8. How may one develop volume? Please let me have the names of some books helpful to the singing student and tell me what they cost. Also the names of a few opera songs.—L. M.*

*Your case is quite similar to that of Mrs. A. C. F., and our answer to her inquiry applies here. Please read it carefully. Please read it very carefully. We certainly hope that your teacher's estimate of your voice is correct, and that the qualities named in your note, you may claim with assurance that you have "A good natural soprano voice, which is developing into a coloratura—good looks, a fine figure, a lovely smile, and a good education." Her singing seems to have been recipient along the lines of choral and ensemble singing, both of which are very valuable to develop musicality and personal charm. She should, however, gain experience as a solo singer and, if she is to have a career, she must make her reputation in the field of solo singing, either in ensemble or chorus singing. Therefore she must immediately concentrate her whole attention upon solo singing. The solo singer must have a fine voice production, a smooth scale, complete command of the vocal range, a good diction, enunciation, an understanding of the meaning of words in several languages. Then she will know, how to make up for the lack of naturalness in her voice, and how to sing for the singing artist. Then you will be ready to start. There are only a few local companies that are not connected with a local Grand Opera Company. When you are thoroughly prepared, you must arrange to go to one of these companies and be able to compete with the thousands and other girls with*

*3. Volume of voice comes with good production. Never try to force a voice, but let it sing. Let it sing like a bird.*

*4. Good musicianship. Try to develop them all.*

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## Mechanical Accessories of the Organ

(Continued from Page 21)

A combination can be set on a canon or "O" piston if desired.

In some organs the usual combination pistons do not control the couplers and perhaps not the pedal stops. In others a normal pressure on the piston controls the manual stops while a heavier pressure controls the pedal stops. This is known as a "second touch." Some modern organs have pistons with a fixed combination which cannot be changed. Tracker organs sometimes have toe stops which draw certain groups of stops and perhaps withdraw others. In some modern consoles there are toe studs which duplicate the effect of certain pistons.

The combination pistons give the organist a chance to express his individuality. This does not mean that they need be changed every Sunday, or for every piece played. Thoughtful consideration and experiment will develop an intelligent and systematic use of the combination pistons.

While "Unison Off" and "Unison Cancel" and couplers perhaps do not come under the classification of mechanical accessories, it is not out of place to consider them here. "Unison Off" cancels all stops registered on

the corresponding manual but does not prevent these stops from playing by means of couplers. In the case of a long passage where the hands must be crossed while playing on two manuals, the music can be brought within easier reach by adding to the registration on one manual the "Unison Off" and a 16' and 4' coupler. The result is that the stops are played one octave higher or lower, as the case may be. An unusual solo effect can be obtained by drawing an 8' stop while in "Unison Off" and both 16' and 4' couplers. On an organ of three or more manuals the organist may find it more comfortable to play some of the other manuals from the Great keyboard by means of couplers. In this case, instead of taking on all the great stops he can register Great "Unison Off" and then couple the desired manual.

As for couplers, it is an amazing fact that many organists do not realize the significance of what happens mechanically and tonally when they are used. An organist who fully understands their effect will be cautious about coupling two manuals when playing contrapuntal music upon them. If they are coupled one of the

which are not so common. On "second touch" keyboards the normal pressure plays the regular registration while a heavier pressure brings in the tone of certain specially registered stops or couplers. A "Melody Octave Coupler" duplicates at 4' pitch a single note played at normal pitch, but when a chord is played it duplicates only the top note, thus bringing out the upper voice. A more recent development known as the "automatic pedal accompaniment" does practically the same thing on the bass end except that instead of doubling the lowest note at 16' pitch it duplicates that note on the pedal stops, thus supplying a pedal bass in hymns and without use of the feet. The intention is not to do away with the pedal board, but to serve the student as a "make-shift" within certain limits, while learning (to be used only when necessary).

"All Swells to Swell" and other similar devices enable the organist to control the expression of all departments from a single pedal when desired. There are some organs in which it is possible to establish the control of any or all expression chambers upon any desired expression pedal.

Special cancellors include coupler cancellors, and 32' and 32' cancellors, *sforzando*, cancel, crescendo cancel and others. Once the function of a canceller is understood, the names

(Continued on Page 57)

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(Continued on Page 57)

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## Stage Fright Need Not Be a Boogie!

(Continued from Page 10)

felt no stage fright at all—no pulsing of the blood, no heart-hammering sensation of "Will I or won't I?"—would be in a lethargic state, and capable only of lethargic, mediocre performance. Thus, the performer owes it to himself as well as to his audience to feel a bit out-of-the-ordinary when he faces a full hall of people whose acclaim he wants to win.

### Importance of Being Natural

By this time it is clear that stage fright is something to be understood rather than avoided. It is only when stage fright becomes excessive that it is disturbing, and its exaggerated manifestations can possibly be cured. According to Dr. Bisch, however, many of our traditional methods of self-control are useless. Every music student has been told to stand straight, keep his hands still, hold onto nothing, and relax. Dr. Bisch's reasoning is that concentration on prescribed attitudes tends only to increase discomfort. Do what feels natural, provided it does not mar your work! There are many props to self-confidence which have no harmful effect on performance yet give the performer a greater sense of security. One world-famed artist, whom Dr. Bisch has helped, never sings without in some way touching the piano; she leans against it unobtrusively, or rests her arm against it. Another clasps her hands. A third holds tightly a little book or pen. Such unobtrusive props help ease stage tension; they get it out of the system in a physical way, thus leaving less to encumber the personality. They do not cure stage fright, but serve excellently to tide over a bad moment.

Dr. Bisch offers a number of hints for controlling—not avoiding—stage fright, all of which root in an understanding of the causes of self-consciousness. These causes are variable, combining differently in different people. They are (1) awareness of the opinions of others, and (2) one's own estimate of one's self. They add up to a desire for approval, plus a fear that it will be withheld. How is one to control their effect?

"Do not think so much about yourself and your own merits," says Dr. Bisch. "Do not imagine you are so important that other people are going out of their way to pick flaws in your work. Form your standards in terms of your own best efforts, not of what others may think of you. Give the other fellow credit for ordinary decent human cooperation. Keep your standards high and con-

centrate on them, not on the effect they make. And keep on trying. Experience is one of the best means of combating stage fright."

In treating a renowned performer, whose consciousness of his own reputation causes him to fear endangering it, Dr. Bisch breaks down the man's sense of his own importance. "The healthy attitude," says Dr. Bisch, "is that the performer face the truth about himself. No matter how great he is, the day will come when he begins to lose his grip. That's nature! Let him remember this each time he appears. Perhaps this will be the night of the break! As soon as the performer realizes that he is neither all-perfect nor all-important, he takes the longest step toward self-control. Smug little phrases of self-encouragement are harmful. Don't tell yourself, 'I'm going to do beautifully, I can't fail!' Anyons can go fail! That sort of talk stimulates self-esteem and introspection; they increase self-consciousness. Don't bolster yourself up! Convince yourself that you are not a bit important, then do your best and let it go at that."

### Face the Truth

That stage fright may be controlled is proved by the fact that it varies with the performer's attitude toward his audience. If an artist knows that important critics are listening to him, he is more tense than if his hearers know less than he does. Again the answer is: don't worry about what people will think of you; concentrate on your own performance.

Coolidge: *Quartet in E minor*; The Coolidge String Quartet (Victor set M-1279). This is the work of Mrs. Elizabeth Sprague Coolidge, one of the foremost patrons of chamber music in America and the founder of the Coolidge Quartet. As a composer she lady reveals herself as a sensitive and economic artist, with a striking feeling for lyricism and poetic tenderness. The whole works grows out of the initial theme which is a singularly malleable one. Of introspective quality, the music suggests memories of past experiences. The Coolidge Quartet does justice to the music.

Debussy: *Arabesques Nos. 1 and 2*; José Iturbi (piano) (Victor disc 18227). Iturbi plays these two favorite compositions of students of the piano with lightness and ethereality than Giesecking did in his recording of them. Both artists are impressive, but it seems to us that Giesecking is more effective in the first Arabesque, since he outlines the melodic line better than Iturbi, and Iturbi is more effective in the second, since

A little stage fright is necessary to good performance; an increased degree can readily be controlled; all forms of the disturbance respond to treatment. If self-consciousness has been allowed to become morbid—which, happily, is not often the case—the surest means of increasing peace of mind and improving work is to consult a reliable psychiatrist, one who is equipped to probe into the psychological background and remove remote influences on which the sufferer cannot be aware without scientific help. But the normal performer and the young student, who are beginning their experiences in public can usually take care of themselves. They need only to understand the nature of stage fright, to be glad they have a bit of it, and then stop worrying about their own importance. By such means, Dr. Bisch assures you, performance standards will improve.

## New Records of Great Music

(Continued from Page 13)

spent part of his boyhood. Fiedler plays this music forcefully and impressively, and the recording is powerfully realistic.

Ravel: La Valse; John Barbirolli and the Philharmonic-Symphony Orchestra of New York (Columbia set X-207).

The recording here is full and realistic, but almost too powerful at times. The varying moods of gaiety, sentimentality, melancholy and mordancy are far too disjointed here for the sake of the music. And Barbirolli frequently drives his climaxes to a point of coarseness.

Coolidge: *Quartet in E minor*; The Coolidge String Quartet (Victor set M-1279).

This is the work of Mrs. Elizabeth Sprague Coolidge, one of the foremost patrons of chamber music in America and the founder of the Coolidge Quartet. As a composer she lady reveals herself as a sensitive and economic artist, with a striking feeling for lyricism and poetic tenderness. The whole works grows out of the initial theme which is a singularly malleable one. Of introspective quality, the music suggests memories of past experiences. The Coolidge Quartet does justice to the music.

Vardi: *Rigoletto*—Cortigiani vil razza; Leoncavallo: *Pagliacci*—Prologo; sung by Robert Weede (baritone) with Orchestra conducted by Erich Leinsdorf (Columbia disc 17261-D).

This young American artist possesses a rich, sonorous voice that has been excellently schooled. His singing of *Rigoletto*'s pieces to the courtiers is effectively achieved without exaggeration; and his voicing of *Tonio*'s announcement of the play is delivered with fine assurance and ease.

Hahn: *Six mes vers avaint des ailes*, and *Passage*; sung by Kerskin Thorborg with Leo Rosenkranz at the piano (Victor disc 2174).

Iturbi plays these two favorite compositions of students of the piano with lightness and ethereality than Giesecking did in his recording of them. Both artists are impressive, but it seems to us that Giesecking is more effective in the first Arabesque, since he outlines the melodic line better than Iturbi, and Iturbi is more effective in the second, since

(Continued on Page 72)

THE ETUDE

## The Story of the Bassoon

(Continued from Page 24)

twenty French horns, sixteen oboes, eight pairs of kettledrums, twelve side drums and flutes and fifes, in the band which he got together for the King.

Mozart used the bassoon constantly, often in preference to other members of the woodwind family. He used it effectively as a support for the human voice in his "Requiem," and also wrote a concerto for the bassoon with full orchestral accompaniment.

Beethoven made such splendid use of the bassoon that one writer said: "But it remained for the immortal Beethoven to reach the climax in scoring for the bassoon and to place it upon its pedestal of eminence which it occupies to-day as the ruler of the reeds." In his "First Symphony" he combines it wonderfully with clarinets in a dialog between the reed and strings. One of the best examples of its use as a *staccato* instrument is in the *adagio* of the "Fourth Symphony" when Beethoven makes use of its humorous abilities in the first movement of the "Eighth Symphony." Outstanding in duet literature are three duos which he wrote for clarinet and bassoon (Opus 147).

There is in fact an anecdote about Beethoven involving a bassoon. At a rehearsal of "Leonora," the third bassoonist was absent. Beethoven, waiting to begin his conducting, lost patience. Prince Lobkowitz, trying to laugh things off and put him in better humor, said, "What harm done? The first and second bassoons are here—don't mind a third." Beethoven was furious and after rehearsal deliberately crossed Platzen Square to the gates of the Lobkowitz Palace, where he stood shouting, "Donkey of a Lobkowitz! Donkey of a Lobkowitz!"

Mendelssohn in his music for "Midsummer Night's Dream" fairly has the bassoon dance about in imitation of the antics of the clowns, and the braying of *Bottom* is made evident in a comic manner. For impressive majesty and solemnity, however, the same bassoon was most effective for its opening phrases of the *Pilgrim's March*. Wagner, in the prelude to "Siegfried," depicts the sly plotting of

the dwarf Mime by means of a bassoon accompanied only by a long murmur of the kettle drum. The pathos and emotion which the bassoon can arouse is probably best exemplified by the "Symphonie Pathétique" of Tschalkowsky.

Paganini wrote a series of solos for bassoon for a Swedish amateur which so delighted the gentleman that he pulled the impudent Paganini out of a financial hole with a handsome reward. Prokofoff, a Muscovite, composed a suite of bassoons which was played in London in 1916. The "Maid of Moyra" describes certain passages in the work as sounding like the snoring of four men after a very opulent meal. Nicholas Lanier, the English composer, refers to bassoons as "muttering old gentlemen."

The contrabassoon was used by Beethoven in his "C Minor" and "Choral Symphonies," and combined the contrabassoon with two bassoons in the duet of *Leone* and *Rocco* as they dig the grave of *Florestan* in the "Fourth Symphony" with Beethoven making use of its humorous abilities in the first movement of the "Eighth Symphony." Outstanding in duet literature are three duos which he wrote for clarinet and bassoon (Opus 147).

The bassoon is proven indispensable in the orchestra. It has the dignity of ancient origin, centuries of development, and the instrument and its music have been handled with distinguished artistry.

For versatility, however, nothing tops the following use of the bassoon: Von Bülow was once greatly annoyed by the fact that visitors persisted in coming uninvited to his orchestra rehearsals. He looked around to the "Zurschauern," where sat an avid group of unwelcome listeners, and facing the orchestra he calmly called for a rehearsal of the bassoon part. Solemnly he beat out thirty or forty measures of rests, followed by a few guttural notes from the bassoon. Then came more rests and more grunts, and more silence. When Von Bülow looked around again, he found that the combination of silence and bassoon-squawks had cleared the hall!

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most cases he will do well to ignore those which he does not understand thoroughly, except to make sure at the outset that they are in the "off" position. (This of course does not include "union off," which should be left "on" at all times, except when in actual use during the composition being played.)

### Mechanical Accessories of the Organ

(Continued from Page 52)

JANUARY, 1942

## Youth Orchestras Everywhere

(Continued from Page 22)

for a concert. A few weeks before concert time, two rehearsals are held a week.

At present, the Berkeley Young People's Symphony Orchestra is in its fourth season of concert work. They are playing more difficult music than ever before, and they are doing it well. The program includes a program which includes Mozart's "Jupiter Symphony"; *Prelude to the Deluge* by Saint-Saëns; and the "Concerto in A minor for Piano and Orchestra," by Grieg. And remember, the unison-pitched version is always used.

"You should see them come bounding in to rehearsal. They pull up in jalopies, and have to worm a couple of biffles out of a tucky rumble seat. They chat and giggle, and tune up and raise the roof with a discord that would make Mozart shriek with fury. Their rehearsal—before they get down to business—sounds more like a football rally than a symphony practice."

"I'm sure a young group of ninety musicians, the Berkeley Young People's Symphony Orchestra has grown to ninety active members. Their ages are from nine to seventeen, although a few are approaching the age of nineteen. One may join if under seventeen, and may retain membership until twenty-one, when he must leave."

### Gratifying Results

What has this group of ninety young people and a woman accomplished? First of all, it has brought a great blessing to the young people. Jessica Marcelli believes that the right start in musicality is necessary. She also believes that she is never truly a musician until he has played symphony music in a symphony orchestra; also that music, understood in its deeper, more spiritual meanings, is a builder of strong character; and she also believes that it prepares one for a deeper appreciation of life itself. She has seen how all this has worked out with her charges.

More than that, this group has enriched the life of the community. The Berkeley Young People's Symphony Orchestra is now reaching out beyond its own composition concerts. They have played in some of the famous Greek Theatres of the University of California. They gave a concert in honor of Major LaGuardia, who is sponsoring a similar activity in New York City. They played two concerts at the Golden Gate International Exposition on Treasure Island, one of which was broadcast transcontinentally. Deems Taylor hears about that and said some fine things about them over a CBS symphony program. They've been written up by an inter-

national daily newspaper. Without trying to be so, they're "news."

"Why not a high school concert orchestra?" Jessie Marcelli knew the answer. She says, "Our group draws the most talented and most serious musicians from the various high school orchestras in the East Bay district. But we supply a need that a high school orchestra cannot possibly furnish. In school orchestras, each pupil who wants to play, may do so, regardless of how serious he is about music. This is as it should be. But in order to get the highest benefits from playing operatic music, you must play with the very best musicians. That is where our work lies: in bringing together the very best players."

"They start as young people? Are they all majoring in music? The surprising answer is, 'No, not all of them, by a long shot.' Of course some of them are. One boy in the clarinet section is. He recently composed the entire musical score for the annual Berkeley Hi comic opera, and, by himself, arranged the whole thing for the fifty-piece concert orchestra!"

"Then too, a little Japanese girl, who recently graduated from Oakland Technical High School, and, incidentally is one of Jessica Marcelli's private pupils, is now in Japan doing concert work. Other music majors have left the orchestra and are now teaching in various colleges."

"But a surprisingly large number, especially the boys, are pursuing technical subjects such as electrical engineering, chemistry, mathematics and business administration. One interesting fact stands out: as soon as they leave the Berkeley Young People's Symphony Orchestra, they get into another symphony organization. No matter how hard their studies at college, or their work in the world, they stick to their music."

## The Song Recital

(Continued from Page 50)

then likely to conclude with the *Quartet* from "Rigoletto" or the *Sextet* from "Lucia." Very popular in the nineties was the "Nordic-Campagnini Concert Company," the make-up of which was Giglio Nordica (Lillian Norton), soprano; Sofia Scalchi, contralto; Italo Campagnini, tenor; and Emil Fischer, bass; real artists all. Isidore Luckstone, who died just recently, was the accompanist. Most of the program was operatic, but there was a sprinkling of songs in English, which language provided all the singers but Nordica with tongue-twisting difficulties. Campagnini was greatly applauded for his "Good-a-boy, Sweet-a-heart" and so was Emil Fischer for his "Ruddigree zan ze Cherrr".

I rather think that it was Georg Henschel that really popularized the performance of song programs in this country. He was an extraordinarily versatile young German musician, who came to this country in 1881 as the first conductor of the Boston Symphony Orchestra. He had a serviceable baritone voice and played his own accompaniments to perfection. He knew well the songs of all the great German Romantics—Schubert, Schumann, Loebe, Franz—and had come directly from the studio of Brahms himself. He sang also the lovely Italian airs of the eighteenth century and many good English songs of the nineteenth. His American wife shared the program with him, her lovely lyric soprano contrasting happily with his masculine tones. Their programs, entirely free from operatic influences, were models of taste and musicianship. The evidently deep personal relationship of the two artists added greatly to the eloquence of their singing, especially in their duets, when their "voices comingling, breathed like one on the ear."

### Other Vocal Artists

Another singer who deserves to be remembered was Max Heinrich. Like Henschel, he played his own accompaniments. What he lacked vocally, he made up for by his exuberant fervor and innate musicianship. He identified himself with American musical life, and did gallant service in familiarizing our public with the merits of his compatriots, Chadwick, Foote, Johns and Nevin, as well as Schubert, Schumann and Brahms. He was one of the first to recite Strauss' "Enoch Arden" in this country. He also was an excellent singer of oratorio.

Plunkett Greene, an Irish baritone, was another favorite recital singer of the nineties, who gave much pleasure to his audiences, not so much by his voice, which was none too reliable, as by his musicianship, his sincerity, and his great personal charm. He sang Schubert and Schumann delightfully, but, more important still, he was the first to sing to us the lively Irish ballads arranged by his friend, William Stanford, and the stirring Hungarian songs arranged by Francis Horsley.

A worthy successor to Greene, a decade later, was John McCormack, whose tenor voice, art, and skillfully chosen recital programs captivated the hearts of all whether they were hard-boiled professionals or the unsophisticated populace. Before the last war, we had two or three visits from the German singer, Ludwig Wüllmer. Wüllmer's voice was of mediocre quality, but he interpreted the great *Lieder* with an understanding and intensity that were deeply impressive. A tincture of the humor that characterized Greene and McCormack would have added a desirable quality to his performance.

For some reason or other recital programs were not offered by woman singers till some time in the first decade of this century. Sembrich was the first to win national renown in this field. Her lovely voice, her supple musicianship, and her all-conquering personality won for her a reputation that to this day has not been surpassed, or even equalled, by any woman. Those who heard her song recitals in Carnegie Hall with, first, Isidore Luckstone, and subsequently, Frank LaForge at the piano, were privileged to assist at a lovely art form in its very best estate. Luckstone and LaForge deserve special credit for establishing the practice of playing all the accompaniments from memory.

### A Notable Personality

A unique and preeminent figure in the recital field was Victor Maurel. He will, of course, be chiefly remembered for his magnificently impersonations of the leading baritone roles of the French and Italian repertoires, but his profound study of his role and his ambition to make them every detail significant seem to have led him into the field of song-singing as a kind of avocation. He was born in 1848 and twenty-five years later was singing leading roles in Italy, England, and the United States. With his exceptional gifts, he won his first successes easily. Then, tiring of the limitations of the conventional methods of operatic singing, he began to study intensively the development of vocal *timbre* (as he calls it); we should call it vocal color, the expression of emotion by the quality of the voice, rather than by the quantity. In this matter of vocal color, no singer within living memory has equaled him. Every song he sang was a distinct creation, with the tone of his voice reflecting every mood of the song. Songs by Tosti, which had not been too highly esteemed, in his interpretation became deeply moving. His rendering of Schumann's *Lieder* in French was quite as poignant as Louis Wüllmer's and much more variegated. It is the memory of Maurel's stress on nuance rather than on vocal volume—he had volume when it was appropriate—that adds to one's regret that nowadays so many recitators think that to utter their songs with stentorian tones is the height of art. On the contrary, the art of the recital demands something quite different. The song recitalist should be a sound and subtle musician, so conversant with the language in which he is singing that he is able to project the artist's thought by means of a perfect diction and an infinite variety of vocal color. Add to these qualities appropriate posture, gesture and facial expression. Such a combination of accomplishments is rare to find in any one singer, but when it is found, the song recital is a musical joy of the very first order.

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## Succeed With the Adult Beginner

(Continued from Page 27)

often as simple as that. He has waited no contemptible length of time to talk to his teacher, and it is to the teacher's advantage to hear his expression first. It has been said that a wise man listens with interest to things he knows all about—when they are told by one who knows nothing about them.

### Your Time and His Income

The adult pupil may take more of your time; but you will take more of his money. His income is his own, to spend as he wishes. If you can hold his interest, he may study for years. After all, he is free to take it or leave it. Medocre teachers are not in his plan, and he studies with the best he can afford.

### The Ideal Teacher

The grown-up enjoys clockless lessons with no interruptions. He is silently intolerant of telephone calls which distract the teacher, and allergic to chatty callers who knock at the door. If he enters the studio and finds a six-year-old playing with ease his own most difficult piece, woe to the teacher! If the next pupil listens in on the last part of his lesson, woe to the teacher! So, to be friends with beginning adults, certain periods should be reserved exclusively for their lessons.

### The Mature Personality

There is a greater difference between that he cannot build up a sound technique than there is to say that the younger pupil cannot change from a faulty technique to one that is reliable. The pupil's progress leans upon the teacher's resources, of course. But it is this grown-up who plays with a semblance of the artist's performance at the end of a year's study, while the child spends many years growing into a comprehension of the finer points in piano playing.

The average adult beginner has a generous consideration, since he is past the age for rigid discipline. Why give him a piece he doesn't like? A short movement from a Beethoven

sonata; a Bach prelude; a Grieg lyrical; a short Chopin number; small pieces by Schumann and Heller, possibly two or three Czerny Studies, Op. 299; and a few of the "Twenty-five Short and Melodious Studies" of Schytte—for fun in transposition.

Our experience has been with adults who continue their study year after year, working steadily towards their own ideal, with no thought of limiting the scope of their musical training. Some day you will make a discovery: You will find that your Adult Beginner has become an Adult Performer! They all do.

### Let the Pupil Watch the Teacher Play

Teacher should play for his pupil! The mere movement of hands on the keyboard will delight him. And no music lesson is static where piano illustrations abound.

The pianist's finesse is this student's secret aim—regardless of what he may say to the contrary. Therefore, the teacher who plays has the strongest appeal. It is not necessary to have a large repertoire; but surely a theme or two can be prepared for each lesson?

Bring back the pieces you used to play—those things everybody loved—the music that once was thought too familiar or too simple to play for people. Remember that the great Josef Hofmann still gives us the *Melody in F*—and *Traumerei*, over the radio!

Succed with the adult beginner! Learn with him—understand him—play for him. And above all, believe in him!

"The man who succeeds above his fellows is the man who early in life clearly discerns his object, and toward that object habitually directs his powers."—Lord Lytton.

## Music: A Life Ideal in War-torn Russia

(Continued from Page 18)

ballets were performing in the resort cities in the Crimea and Black Sea areas. The opera season began September 1, and the orchestra season on October 1. However, I did hear a few performances. One was in the Leningrad Park of Culture and Rest. This was a symphony concert which attracted about five thousand persons. Another concert was given by children's orchestra of six hundred in the Pioneer Park (a children's playground with theaters, club rooms, outdoor auditorium, amusement devices), had an enthusiastic youthful audience of three thousand.

My five days in Leningrad gave me time to see the beautiful city, the Hermitage Museum, with its collection of great art masterpieces of Rembrandt, Raphael, and French Impressionists. These had long queues of citizens, Red Army soldiers, and sailors of the Baltic Fleet filling the halls that once echoed to the footsteps of the Czars. The Leningrad Conservatory, long famous for its great teachers and students, was strangely silent as I wandered through its magnificently equipped rooms, conscious of the presence of Rubinstein, Tschaikowski, Rimsky-Koraskoff, and half-way to bump into Shostakovich.

I left Leningrad on August 20, 1939, at midnight during a blackout! A sixteen year old girl, journeying to Moscow to participate in the finals of a national tennis tournament, explained that blackouts had been common for five years, to be ready for any eventuality! Alas, that evenuality has come with terrific violence.

Moscow was an amazing city, full of life and bustle of people who seemed to have much work to do. Before plunging into the musical activities of this metropolis, I spent many days on trolley, double deck electric buses, in modern automobiles, and on foot, viewing the city. Everywhere enormous construction projects were in progress, streets were being expanded into boulevards ten times as wide. Apartment houses, facades of theaters, and schools were going up so rapidly that whole sections of the city changed in appearance almost overnight.

The first thing that struck me was the sound of singing in the street. Whenever people walked together in a group, whether students, or Red Army soldiers marching or riding in a group in trucks, or workers off on some job, singing would break out spontaneously. Old Russian folk songs, and popular songs of the day, floated along with the group. Especially was this true, with groups

sented. The Italian operas are extremely popular. "La Bohème" (presented at least twice a week), "Tosca," "La Traviata," "Rigoletto," "Il Trovatore," "Aida," and great favorites. "Cavalleria Rusticana" gives more than any other opera apart from those of the Russians! Wagner's "Ring of the Nibelung" was being rehearsed, and would take another year or two before presentation!

"Eugene Onegin," by Tchaikowsky, ushered in the season at the Bolshoi Theater. War news had filled the press and radio all day. The entrances were crowded, and as we approached many people rushed to us, asking if we had extra tickets to sell. The theater was sold out, and I soon became accustomed at seeing every seat in theater and concert halls always occupied, with overflow crowds outside. The first night audience consisted of a typical cross-section of the Soviet people: workers, doctors, engineers, students, Red Army men, sailors, men and women of many nationalities some proudly wearing government decorations. Several foreign tourists watched this gay audience in the boxes and stalls formerly reserved for the nobility.

The opera students of the conservatory were jammed into the proscenium boxes. Next to me sat a mechanic explaining to his young lady friend the merits of various opera stars whom he had heard in various roles.

In the National Committee for American Music, a number of musical organizations have banded together to stimulate, launch and otherwise encourage native composers. One of the most fruitful departments of the Committee is the Composers' Forum Laboratory, a part of the Federal Music Project started in 1933. The object of the Laboratory is to enable composers to hear their own song or symphony.

A number of scholarships, competitions and grants are open each year to aspiring composers. The scholarships include courses of study at leading institutions, including the Juilliard School, Curtis Institute, and others. The competitive awards run from one and two thousand to ten thousand dollars.

I asked Charles Cadman what he would do if he were starting out today. "I'd begin," he said, "where there is a need, by writing two and three-part songs for grade schools. Then I would try operettas. There is a great interest at present in school music; two and half million boys and girls are playing in school bands and orchestras, and some of our best composers have done work in this field."

Now, as always, the main problem of the composer is to get himself heard and known, to create a demand for his output. This may be accomplished through a "Ballad for Americans," a "Prelude in C-sharp Minor," a "Rh-poxy in Blue." Or it may be through a long build-up.

A few evenings later, I listened to a production of "Carmen" in the Palace of Culture of the Stalin Auto-

mobile Plant. All around me were men and women workers of the assembly lines and shops. During intermission, fragments of the opera could be heard, hummed by many who evidently seemed quite familiar with the arias. In the lobby was a billboard with the cultural programs for October. Listed were two operas, two symphony concerts, three recitals, Shakespeare's "Twelfth Night," a poetry recital, three cinemas, two jazz bands, four lectures on national and international events, one circus, one ballet, Ibsen's "Dolls' House," Tolstoy's "Anna Karenina," amateur music, drama, and sports clubs of the Union.

(This interesting story will be continued in the February issue of THE ETUDE.)

## Fortunes in Melody

(Continued from Page 49)

Probably the best way to get a job in pictures is to see the music heads of the Hollywood studios. In radio, the larger stations employ fairly large staffs of arrangers, among whom are composers. These staff men write the original music for sustaining programs. On commercial programs, the advertising agencies usually farm out this work.

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THE ETUDE

## THE PIANO ACCORDION

### How an Accordionist Projects Rhythm

By Pietro Deiro

As Told to ElVera Collins

**W**E HAVE BEEN ASKED to explain our frequent advice to accordions to "project" their rhythms. Many accordions play in perfect time but fail to establish a definite rhythm. Perhaps they may feel it inwardly, but that is not enough if their playing does not make the listener conscious of it.

Before going into the subject of projecting rhythm, let us give some thought to just what it is. Although time and rhythm are often spoken of as synonymous, they are not. Rhythm embraces time and is the motive power of tone. It animates the musical outline formed by time. The projection of rhythm means to bring out distinctly the constant forward progression by means of regular alternating strong and weak beats. The strong beats are accented to differentiate them from the weak beats. This accent is produced on the accordion by giving the bellows an abrupt sharp pull at the identical instant that the note to be accented is being played.

Accordionsists should realize that the very nature of their instrument makes it imperative that it be played rhythmically. The next thing to consider is that the method of producing rhythm on the accordion is somewhat more complicated than on other instruments, and therefore, extra practice is required for this purpose. The left hand has the combined duties of playing the bass buttons and providing an even flow of air for the bellows with the proper tonal shading for interpretive playing and the proper accents for rhythm. If these accents do not occur at the proper moment, or if they are not graded in tone to denote their importance, there is no distinct rhythm. This brings us face to face with the fact that skillful manipulation of the bellows is very necessary to produce distinct accents for projecting rhythm. Clumsy manipulation of the bellows may bring the accent too early or too late, too loud or too soft.

While observing the playing of various accordions, we were surprised to find that many former pianists, played with perfect rhythm on the piano, were guilty of very un rhythmic playing on the accordion. The reason for this is that they are so accustomed to producing an accent on the piano by the degree of force they use in striking the keys that they find it difficult to change this system and

Ex. 2

(Continued on Page 66)

## WHERE SHALL I GO TO STUDY?

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## Special Exercises for Guitar

(Continued from Page 63)

then you will still be able to impress your listeners with a satisfactory performance.

Players frequently have the idea that, in order to impress an audience, they must show how fast they can rush through a certain piece of music; they completely forget that a beautiful tone, shades of expression, and proper phrasing are the most important things in the rendition of any musical composition. These last suggestions may well be followed by players of the banjo and mandolin.

In a recent letter, one of our readers wanted to know "whether there are women who play the guitar professionally and how they compare with the well known guitarists among them?" We are glad to state that the men have no monopoly on guitar playing, and there are several members of the fair sex who have earned an enviable reputation as interpreters of guitar music. Louise Walker of Vienna is considered the outstanding virtuoso guitarist in Central Europe. She began her study of the guitar when five years of age. After receiving a thorough musical training, she gave her first guitar recital at the age of fourteen. The difficulties were solved by placing a small wooden platform under her chair. When Tchaikovsky appeared on the stage, the audience began applauding Miss Walker at once (perceived the clapping and joined in).

"As to the niceties of nuancing and phrasing, I have, also, to accept the interpretation of others, adding my own fancy to it. But I always get the essential meaning of a composition: I know whether it is a dream, a tragedy, or a tossing-out of laughter."

"Music means much to me. It rests me after a day's hard work, and it gives me happy anticipations of the harmonies I shall some day hear as well as feel with my fingers. Some day—who knows?—how wonderful it will be if I find music turned into color! I feel that music should give us greater faith in this day of crisis for the world. I mean faith in the inner resources which God has bestowed upon all of us. That spiritual power alone can help us to endure and to hope and to cling to our ideals and desires until the great darkness of the world rolls away and we see the light of peace healing the nations. Music may be a means, perhaps of helping to bring about this ultimate healing. For the wonderful thing is that, no matter what language we speak, we can all understand music. It is a bond of beauty, stronger and more enduring than to this artist."

Alice De Bellerroche resides in England, where she is looked upon as a virtuoso guitarist. She has given concerts in Belgium, Germany, England, and France, and frequently broadcasts from London. Miss De Bellerroche was a pupil of Andres Segovia and Matilde Cuevas. Matilde Cuevas, wife of the Spanish guitar virtuoso, Emile Pujol, is an artist of great attainment. She is looked upon as the greatest exponent of the "Flamenco" style of guitar playing.

"He who combines the useful with the agreeable, carries off the prize." —Horace.

66

THE ETUDE

## She "Delivers The Goods"

(Continued from Page 4)

The South American City, Buenos Aires, is the home of many excellent guitarists. But, according to opinions expressed by Miguel Llobet and Andres Segovia, Maria Luisa Andrade deserves the greatest honors. This artist has appeared in numerous recitals, and from her pen have come many fine arrangements of classic numbers for guitar.

Last but not least, we must mention the name of Vahdah Orcott Bickford of Los Angeles, California.

This fine girl gives concerts

in many cities in the United States, individually and in conjunction with her husband, Myron Bickford. Technically well equipped, Mrs. Bickford has published quite a number of excellent transcriptions of classical compositions.

## What Music Means to Helen Keller

(Continued from Page 8)

which requires an absence of vibration, nearly caused an impasse. The studios are built of solid concrete which does not conduct vibrations.

For that very reason Miss Keller has had to learn through concrete. The difficulties were solved by placing a small wooden platform under her chair. When Tchaikovsky appeared on the stage, the audience began applauding Miss Keller at once (perceived the clapping and joined in).

"As to the niceties of nuancing and phrasing, I have, also, to accept the interpretation of others, adding my own fancy to it. But I always get the essential meaning of a composition: I know whether it is a dream, a tragedy, or a tossing-out of laughter."

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"He who combines the useful with the agreeable, carries off the prize." —Horace.

JANUARY, 1942

Boston recital this winter."

In that brief description of her pressing affairs there is a line that ranks the spirit of Mary, the girl who gets an idea and doesn't give up until she has carried it through to successful completion. Before the tumult and the applause of her Metropolitan success had subsided, Mary was back at work, studying for her school examinations and preparing for the recital which would mark the end of her institute days. She had entered that institution with the purpose of getting a Bachelor of Music degree. Her ambition was not inflated with self-esteem; nor did she rest on laurels already won. Just as any graduate in the institute she passed her examinations; although her name could now bring her large fees, she, like any other senior, gave a recital that was free to the public. That Bachelor of Music degree represented years of work, and the fulfillment of the obligation that scholarships and aid from the Knight Memorial Fund had imposed upon her integrity. Whether you are pedaling ice, or getting Metropolitan Opera Company contracts, or winning degrees, you must, according to Mary Van Kirk's code of ethics, "deliver the goods."

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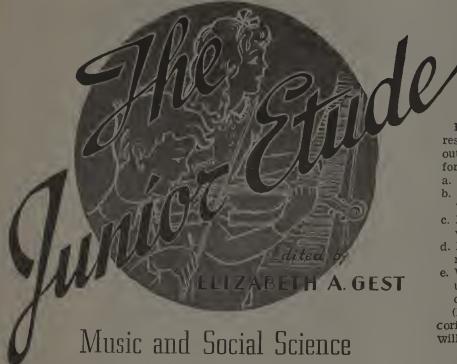
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## Music and Social Science

By Dorothea Hinman

In our High School, the freshman who finds "Music Integration" written on his program card is somewhat bewildered at first; but the student who is given this course soon realizes that it is not as bad as it threatened to be, and before very long he finds that he is really very fortunate in being selected for this course.

The course is just what its name implies, an integration of music with social science. The subject matter is presented through demonstration on strange instruments, and we have no "home work" to do; except, when in the freshman year, some sort of a project connected with the course is due at the end of each semester.

The beginning of the course deals with the beginnings of music and its development in ancient times, in connection with our ancient history course. We learn how the complicated rhythms of our modern music had their origin in the dances of primitive man; that the most popular of our instruments, the piano, is no more than a development of the *dulcimer* used by the ancient Mesopotamian cultures; how our present eight-tone scale was evolved from the ancient Greek system; and how the simple five-tone scale is found in many primitive countries to-day.

In the study of the Greek scale we discussed the various modes and heard this scale played on the instrument of ancient Greece, the *kithara*. This instrument is the ancestor of our modern violin. Its tone is harsh-like and its shape resembles the lyre except that it has ribs, or sides like the violin, whereas the lyre uses the mandolin type of soundbox.

As an illustration of the pentatonic scale, we heard several melodies



Playing the old instruments  
Left: A drum from Java  
Center: Ancient Greek Kithara  
Right: Jeannine Ananklaung

teak wood, while mine is made of oak (teak wood is more expensive and difficult to obtain). By using an ancient instrument as a model, I was able with the aid of a mechanical saw in our school workshop, to copy the shape very accurately. Attaching the parchment to the head of the instrument was the most difficult thing as I had to make it stick while it was soaking wet. The bright colored bows on the original is of embroidered silk, while mine is merely a piece of natural material pasted on flat cardboard. The *samisen* is constructed so that the handle is removable and the instrument may be separated into head, handle, pegs,

Upper picture:  
Playing the ancient Samisen

Lower picture:  
A closer view of the Samisen



## Junior Club Outline Assignment for January

### History

Haydn follows Handel in the progress of musical history. Refer to your outline in the November Junior Etude for details about Handel.  
a. When and where was Haydn born?  
b. Haydn is often referred to as the "father of the symphony." Why?  
c. How many symphonies did Haydn write?  
d. He also wrote much chamber music. What is chamber music?  
e. What great University conferred upon Haydn the degree of Doctor of music?

(Handel and Haydn wrote oratorios; also a study of this subject will be included in a future outline.)

### Terms

- f. What is a double-sharp?
- g. What is meant by *con grazia*?
- h. What is a phrase?

### Musical Program

While most of Haydn's compositions were for the orchestra, or string quartette, or other chamber musical groups, he also wrote many piano sonatas, some of which are not too difficult to be included on your program. (No one player need play the whole sonata.) You can also include some of the following arrangements: *Andante* from the "Surprise Sym-

phony," either as solo or duet; *Gypsy Rondo*, solo or duet arrangement; from "Symphony No. 6"; *Minuet* from "Symphony No. 1"; *Finale* from "Quartet in B flat, either of the Haydn themes from Symphonies as found in "Minutiae of Duets from Master Symphonies" by E. Gest. Also include some recordings of Haydn symphonies if possible.

and strings for convenience in carrying.

To return to the study course, the subject matter of the second semester is connected with the study of the middle ages, and we learn about the evolution of the organ, the development of musical notation, and the different classes of minstrels. One of the boys taking the course became very much interested in the organ as a result of this work, and built an organ with old parts he bought at a junk dealer. He used a vacuum cleaner for pumping air into the reservoir!

In the sophomore year the course is integrated with history and English and deals with the development of country dances and song forms, such as the ballad and the canon, which lead to the Elizabethan *lyrics* and *madrigals*. Some of us, because of

(Continued on next page)



### Answers to Schumann Square Puzzle

1. Zwischen; 2. Don Juan; 3. Casablanca; 4. Wreck; 5. Four; 6. piano; 7. July; 8. Robert; 9. law; 10. Alexander; 11. Bonn; 12. Saxony.

### Honorable Mention for Schumann Square Puzzle:

Helen Jendraskin; Martha Duval; Wanda Ruth Cook; Northrop Jean; Blanche Williams; Frankfurt; Christine Zeehan; Edith Schweitzer; Joyce Harris; Richard Bonner; Marian Phillips; Dorothy Hart; Shirley Gandy; Anna Marie Weinberg; Frances Cartwright; Mervyn McCrory; Anne Butches; Patsy Morris; Dorothy Hart; Elizabeth May; Anna Ruth; Louise Taperson; Allen Hobson; Anna Metcalfe; Roberta Wood; Alma Black; Georgia Moore; Dorothy Hart; Anna Marie Gray Grant; Lois Kahn; Marvin Lee Bernstein; Dwight Reneker; Henry Grimm



COE COLLEGE JUNIOR BAND, Cedar Rapids, Iowa  
(See letter below)

### Letter Box

### The Challenge

By Althea M. Bonner

Those fine old hymns we know and love,  
When voiced by human tongue,

Fling out a challenge to each soul,  
To practice what is sung.

So when I go to church and sing  
"My faith looks up to Thee,"  
My soul will feel the hopeful prayer  
Those words will bring to me.

### Composer-Instrument Puzzle

By Althea M. Bonner

In the following names, the second letter reading down will give the name of a musical instrument. (Answers must give composer's name as well as the instrument):

1. Composer who wrote many waltzes and nocturnes.  
2. A great composer who wrote many operas.

3. The first name of the composer of "Pinocchio."  
4. An American composer.

### Junior Etude Contest

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of all of the prize winners and their contributions will appear on this page in a future issue of The Etude. The thirty next best contributors are grouped according to age as follows:

#### SUBJECT FOR THIS MONTH

#### "I Went to the Concert"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than January 23rd, which will appear in the April issue.

1. Contributions must contain not over three hundred and fifty words.
2. Name, age and class (A, B, or C) must appear in upper left corner and your address in lower right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Entries must be original.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
6. Entries which do not meet these requirements will not be eligible for prizes.

### Prize Winners for Schumann Square Puzzle in October

Class A, Constance Morton (Age 15), Portland, Oregon.  
Class B, Peggy Wood (Age 14), West Point, Virginia.  
Class C, Allegra Hess, Bensenville, Pennsylvania.  
'Special congratulations go to Peggy Wood for the beautiful way in which she answered her puzzle answers.'

### Taking Part in Junior Music Club Programs

(Prize winner Class C)

Taking part in Junior Music Club programs is a lot of fun when we know our pieces well. I belong to the Junior Music Club in our school, and I played *Minuet in G* by Mozart. When we have to play on these programs, we should just feel that we are in a room by ourselves, and that no one else is there. When we play like this we are the only ones in the room. That is what our teacher told us to do, and we all played well. We really enjoy hearing ourselves play, because that is always playing our very best, and that is always

Dorothy Glaser (Age 11), St. Louis, Missouri.



### Taking Part in Junior Music Club Programs

(Prize winner in Class B)

The music clubs in our school never need to ask for members because they are always full of students who really enjoy working in groups, who like to learn and recognize good music, and prepare for engagements with other clubs and organizations. All of the groups are willing to learn their parts and accept "felicities" knowing that willingness is the key to musical progress.

When the date of the Junior Music Club comes around, no brighter smile can be found than those who participate in the program, whether it is instrumental, solo, or vocal. Those who take part in these programs are something that each student enjoys and looks forward to.

Anne Vasapirio (Age 14), Pennsylvania

### Honorable Mention for October Essays:

Jane Peck; Polly Habicht; Donna Jean Scott; Claire Stevens; Ruth Collins; Madeline Proctor; Ethel Franklin; Marcella Johnson; Marian McMurry; Ethel Franklin; Mary Jean Cook; Constance Crozier; Virginia Holzer; Dorothy Coddington; Alice Trautman; Ruth Rutherford; Marion Tamm; Anna Ruth; Louise Taperson; Allen Hobson; Anna Metcalfe; Roberta Wood; Alma Black; Georgia Moore; Dorothy Hart; Anna Marie Gray Grant; Lois Kahn; Marvin Lee Bernstein; Dwight Reneker; Henry Grimm; Eleanor Sutcliffe; Edna Stackmeyer.

**THE COVER FOR THIS MONTH**—The cover for this month is another photographic subject by Mr. James Malley of Salem, Virginia, who provided the photographic subjects used on our November 1941 cover.

Mr. Malley is who is a teacher of music, a church organist, and a piano conditioning expert, has a fine eye for artistic photography and the photograph appearing on this issue of THE ETUDE seemed just right for suggesting that music may be a new joy for many in the New Year.

**1942 CALENDARS**—With defense priorities and other things affecting the procurement of materials, we feel very fortunate indeed in being able to offer any musical calendar subjects this year at the nominal rate of 10 cents each or \$1.00 a dozen.

There is a choice of five subjects this year. You may request any one of these subjects: "Piano and Organ" of England; "Mozart and His Sister Before Maria Theresa"; "Mozart at Vienna," "Beethoven and the Russiansky Quartet"; and "Great Masters of Music." These pictures are framed in a calendar mount, the framing sheet being a Valencia green with imitation gold leaf. The back mount showing has an approximate margin of 1/4" all around the Valencia green sheet, and is made of darker green stock. The calendar pad is in legible size figures. A cut-out flap in the framing sheet of the mount covers the calendar pad when not in use. The musical picture subjects are rich sepia prints.

These calendars are excellent for teachers to use as Holiday or New Year's greeting remembrances to pupils, or for choirmasters or other music folks to use in their holiday greeting mailings.

**LENTEN AND EASTER MUSIC**—With the responsibilities of Christmas and New Year services now in retrospect, early attention to musical needs for the coming Lenten and Easter Services February 25 to April 5th, would seem wise. The many services throughout the Church Year make heavy demands, not only upon the musicians themselves, but upon the choir library as well. Scores which may be in readiness always and, as we suggest, the earlier the preparation the better the rendition.

Famed everywhere for its complete stock and unexpected service, the Mail Order Catalog of THE Theodore Presser Co. is at your disposal in the matter of helping you with your plans. Special needs stated to us will promptly bring you an "On Approval" assortment, from which your choices can be made. Vocal Solos, Duets, Anthems, Cantatas, and Oratorios, Masses, as well as publications in other classical forms are available under this plan, and we urge your early response to this suggestion.

Some excellent Easter solos are: *The Voice Triumphant* by R. M. Stults (High Voice Catalog No. 4715); *Low Voice*, Catalog No. 5202; *Come See the Place Where I Lay My Head* by George M. Cohan (Low Voice Catalog No. 10663); and *Song of Joy* by William Hodson (High Voice Catalog No. 2710). Outstanding mixed voice anthems for the Lenten and Easter season are: *My Redeemer and My Lord* by Louis Budd (Catalog No. 35057); *Why Seek Ye Living Among the Dead?* by Charles H. Mackay (Catalog No. 21283); *Break Forth into Joy* by R.

# Publisher's Notes

A MONTHLY BULLETIN OF INTEREST  
TO ALL MUSIC LOVERS

S. Stoughton (Catalog No. 21220); and *Christ Triumphant* by Harry Rose Shelly (Catalog No. 35141). Especially successful cantatas for mixed voices are: *The Message from the Cross* (Lenten) by Wm. C. MacFarlane; *The Risen King* by Allen Wooler; *Conquering Christ* by Lawrence Keating; and *Immortality* by R. M. Stults. This latter is also published for Two-Part Treble Voices.

**THE RESURRECTION MORNING—An Easter Cantata for the Easter Choir—Text by Elsie Dunne Taylor, Music by John Young—Music has long been considered an integral part of the worship service of the Christian Church, and no better type could be found to go with the touch of one who thoroughly understands children, will welcome news that this supplementary method dealing with basic technique, is now in preparation.**

Strangely enough it is children actually writing the short pieces included as they are presented in this book. Many youngsters usually balk at this phase of piano study but few can resist the "fun" of playing such numbers as Mrs. Richter includes in this book as STRETCH YOUR LEGS, RELAY RACE, BROAD JUMP, CLIMBING THE LADDER, ROLL ON TIPTOES, and POLE VAULTING. The numbers are cleverly illustrated by "matchstick" drawings. So enjoyable will be the musical experience of pupils with this book that they will never realize that they are learning to "extreme their power over octaves" run "scales divided between the hands," "keyboard leaps," and execute "staccato passages" and "pedaling." A maximum of pleasure and results may be expected.

Students in colleges or conservatories will find in this series a type of supplemental score for which they have been too long in need and high school musicians can profit by the first time, delve into the mysterious "symphonies" of common working from a "melody line score" that they can understand and afford. The same opportunity also may be enjoyed by concert goers, listeners to radio and records, as well as other music patrons who have had a formal education in the field. Advanced students are sure to appreciate the time saved by using these melodic scores for a quick review of material already studied in detail.

The new Score (No. 7), *Symphony No. 4 in G minor*, by Tchaikowsky, now in preparation, will have some features of the other six issues thus far. As has been mentioned before, the complete melodic line is extracted from the full score. This is lined up on the several pages of the book in a manner that clearly shows the analysis along the left hand margin where all important sections, pieces, periods, etc., begin. Throughout, and adjacent to the music itself, the instrument or instruments featured are indicated. Additional points of value are the foreword on symphonic form in general, the diagrammed form of the specific work and the splendid picture of the composer.

when using these seventeen solo studies and one duet study for teacher and pupil.

Every teacher has need for such a collection and wise ones will take advantage of the special price in advance of publication. 25 cents sent now will reserve one copy of *STUNTS FOR PIANO* to be sent postpaid as soon as publication date is completed.

**MY PIANO BOOK, PART TWO**, by Ada Richter—This author's lately issued and already successful *My Piano Book, Part One*, to which this is a natural successor, has met a definite mark with its up-to-date approach and plan made for little people. Now, in this forthcoming volume, Mrs. Richter continues the same logical foundations laid in the first book. It follows *Part One* without break and further prepares the pupil for serious piano study in the more advanced grades.

*My Piano Book, Part Two*, can be taken up after work in the first volume book. In fact, it is about one-and-a-half, and provides work involving "thumb under" passages, grace notes, triplets, arpeggios, and easy scale passages. There are also pieces of suitable difficulty. Preliminary work in scale playing is telescoped upon and at the end of the book there are ten short questions, one or two attractive drawings through out will entertain the young student.

While this work is in preparation, orders for single copies are being received at the advance of publication cash price of 25 cents postpaid. Delivery will be made immediately upon publication.

**SYMPHONIC SKELETON SCORES, A Listener's Guide for Radio and Concert, by Vivian Kastner**, No. 7, Symphony No. 4 in F Minor

Tchaikowsky A universal boom for all persons interested in music—student, artist, and casual listener alike—is something unique to this day. There is no question that this series is just that type of publication. Here is something no one interested in good music can afford to overlook.

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JANUARY 1942

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## Friendship and the New Year

(Continued from Page 5)

a jitterbug palace. But that is no more. The girls have learned the uselessness of musical trash. Now I hear them playing Bach, Chopin, Brahms, Debussy, and de Falla. They bring back records of the greatest singers, instrumentalists, and orchestras. From this has come a kind of creative interest and friendliness which amounts to a musical revolution in the cultural attitude of the undergraduate body, which is a genuine accomplishment to educators. Of course, on high days and holidays, and at dances and festivities, they break loose with the popular music of the day, which is as it should be. But, you cannot induce them to waste their time with the old-fashioned trashy music at other times. Just what has been responsible for this I do not know. I suppose that the streamlined bands and the fine radio hours have played their part, but I do know from talks with college presidents that the movement is nationwide. It appears to be the fine balance and good sense and consciousness of the beautiful which we have always known that our young women possessed, but which was eclipsed by a peculiar mania for ridiculous license that beset our nation for nearly a decade. Best of all, however, is the promotion of groups of friends brought together by a incomparable charm of music."

The deep concern of all thoughtful men reaches, at this moment, far beyond the charnel house in the war-torn world. Think as you will, as long as you will, and think as you will, and you will find that the world turns back again and again to world understanding, world friendship, human brotherly love, as exemplified in the Sermon on the Mount, as the fundamental basis for lasting peace. Friendship is impossible without understanding. Etude, in his "Conduct of Life" writes, "Tis a French definition of Friendship, vien que sentende— good understanding." Your practicing is certain to improve when reading it if you put his suggestions to use.

## New Records of Great Music

(Continued from Page 56)

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These beautiful songs (Elegy) and *The Snow Has Blown Over Russia* (Popular Russian Ballad); sung by General Platoff Don Cossack Chorus (Victor disc 18236). Excellently recorded versions of polished performances. Moussorgsky: *Kovachtnya*—Persian Dances; Howard Barlow and the Columbia Broadcasting Symphony (Columbia disc 17286-D). Effectively contributed but not important music from one of Moussorgsky's lesser known operas.

Recommended: *Dvořák*: Slavonic Dances Nos. 1 and 3; Dimitri Mitropoulos and the Minneapolis Symphony Orchestra (Columbia disc 11645-D). Excellently recorded versions of polished performances. Moussorgsky: *Kovachtnya*—Persian Dances; Howard Barlow and the Columbia Broadcasting Symphony (Columbia disc 17286-D). Effectively

tional language, music, will aid enormously in bringing about friendship, we urge musicians everywhere to employ it as never before.

We have known many instances where friendships born of music have been of great practical personal value. We have repeatedly seen young men and young women of fine musical accomplishments secure introductions to personages of high position and thereby receive promotions in life which without their musical ability might have been altogether unlikely. We know one man in particular who started life as a very poor boy. He went into business, but found time to become a very acceptable pianist. This interested a music-loving millionaire in his chosen business, and to-day that man has become a powerful influence for good, an enormously wealthy man, and a British baronet.

What is the world's greatest need, now and always? Behold, with speechless shame the clamor of the war-torn lands with the pounding of guns, the roar of bombs, the drone of airplanes, the shrieks of tortured and terror-stricken people! But besides this the concept of a symphony of the nations, in which cooperation, understanding and human love are mingled to take the place of the horrors of a ghastly state of wholesale murder. Imagine for an instant what would happen if some great all-governing force might turn every man now fighting into a member of a grand chorus of harmony, joy, and friendship. Civilization cannot go on fighting and surviving. Somehow this precious international harmony must be obtained through ourselves as a heritage for our successors. Let that be your determination through 1942.

May your New Year be filled with the splendid blessings of friendship. There is no possible way in which it may be made happier. There are friends waiting for you everywhere. Friends waiting for you everywhere. Let your music find them out for you.

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